

# 462 Jazz Standards Fake Book

Lead Lines and  
Jazz Chords  
with Lyrics

To whom it may concern:

I came across a website that had "557 Jazz Standards from Swing to Bop" in a PDF file. I tried it out and love the jazz re-harmonizations. But there were no lyrics to any of the songs. I "thought" about putting the tunes in a music notation program and adding the lyrics – for about 3 years. Then I decided to act on this idea since I had the time. The result is that I did this for 462 of my favorite tunes.

I opened up the music notation software on my computer and transferred the songs to a computer file. Then I "googled" the song's lyrics and added them as best I could to the notated notes from the original – this didn't always work out just right so there may be some errors in the new transcribed song. When I googled a song I came up with several versions of the same song (original lyricists, Elle Fitzgerald, Mel Torme, Frank Sinatra, etc....) and the music from the original 557 Jazz Standards may have been modified as well. If you notice errors please correct and let me know.

Because I have input these songs into a music notation program I can easily transpose them to other keys. I have done this for a few songs where the range of the melody was way out of range for most singers (the original Alice In Wonderland went up to a high C). If you need transpositions let me know.



## Song List by Title

Item	Title	Page	Composer	Year
1	A Child Is Born-G.pdf	1	Jones, Thad	1969
2	After You've Gone.pdf	2	Layton, Turner	1918
3	Afternoon In Paris-instrumental.pdf	3	Lewis, John	1949
4	Ain't Misbehavin'.pdf	4	Waller, Fats	1929
5	Ain't She Sweet-Bb.pdf	5	Ager, Milton	1927
6	Airegin-instrumental.pdf	6	Rollins, Sonny	1954
7	Alice In Wonderland.pdf	7	Fain, Sammy	1951
8	All God's Chillun Got Rhythm.pdf	8	Kaper, Bonislaw	1937
9	All Of Me-Bb.pdf	9	Etting, Ruth	1931
10	All Of You.pdf	10	Porter, Cole	1954
11	All The Things You Are.pdf	11	Kern, Jerome	1939
12	Almost Like Being In Love.pdf	12	Loewe, Frederick	1947
13	Alone Together.pdf	13	Schwartz, Arthur	1932
14	Along Came Betty.pdf	14	Golson, Benny	1958
15	Always.pdf	15	Berlin, Irving	1925
16	Am I Blue.pdf	16	Akst, Harry	1929
17	Angel Eyes.pdf	17	Dennis, Matt	1946
18	Anything Goes.pdf	18	Porter, Cole	1934
19	April In Paris.pdf	19	Duke, Vernon	1932
20	April Showers.pdf	20	Silvers, Louis	1921
21	Are You Real.pdf	21	Golson, Benny	1958
22	As Long As I Live.pdf	22	Arlen, Harold	1934
23	As Time Goes By-C.pdf	23	Hupfeld, Herman	1931
24	At Long Last Love.pdf	24	Porter, Cole	1938
25	Autumn In New York.pdf	25	Duke, Vernon	1934
26	Autumn Leaves.pdf	26	Kosma, Joseph	1945
27	Baubles, Bangles, and Beads.pdf	27	Forrest, George-Wright, Bob	1953
28	Be My Love-G.pdf	28	Brotsky, Nicholas	1950
29	Beautiful Friendship, A.pdf	29	Kahn, Sammy	1956
30	Beautiful Love.pdf	30	Young, Victor	1931
31	Best Thing For You (Would Be Me), The.pdf	31	Berlin, Irving	1950
32	Between the Devil and the Deep Blue Sea.pdf	32	Arlen, Harold	1932
33	Bewitched, Bothered and Bewildered.pdf	33	Rodgers, Richard	1940
34	Bidin' My Time.pdf	34	Gershwin, George	1930
35	Bitter Sweet-instrumental.pdf	35	Rouse, Charlie	1950
36	Black and Blue.pdf	36	Waller, Fats	1929
37	Black Orpheus (Manha De Carnaval).pdf	37	Bonfa, Louis	1959
38	Blue and Broken Hearted-Instrumental.pdf	38	Leslie, Handman, Clark	1922
39	Blue And Sentimental.pdf	39	Basie, Count	1938
40	Blue Bossa-instrumental.pdf	40	Dorham, K.	1963
41	Blue Lou.pdf	41	Sampson, Edgar	1935
42	Blue Moon.pdf	42	Rodgers, Richard	1937
43	Blue Room.pdf	43	Rodgers, Richard	1926
44	Blue Skies-F.pdf	44	Berlin, Irving	1926
45	Blues In The Night-2 pages.pdf	45	Arlen, Harold	1941
46	Bluesette-2 pages.pdf	47	Thielesman, Toot	1962
47	Body And Soul.pdf	49	Green, Johnny	1930
48	Born To Be Blue.pdf	50	Torme, Mel	1946
49	Boy Next Door, The-G.pdf	51	Martin, Hugh-Blaine, Ralph	1930

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Item	Title	Page	Composer	Year
50	But Beautiful.pdf	52	Van Heusen, Jimmy	1947
51	But Not For Me.pdf	53	Gershwin, George	1930
52	Bye, Bye Blackbird.pdf	54	Henderson, Ray	1926
53	Bye, Bye, Blues.pdf	55	Hamm, Fred	1930
54	Cabin In The Sky.pdf	56	Duke, Vernon	1940
55	Can't We Be Friends.pdf	57	Swift, Kay	1929
56	Can't We Talk It Over.pdf	58	Young, Victor	1932
57	Candy.pdf	59	Kramer, Alex	1944
58	Caravan-instrumental.pdf	60	Ellington, Duke	1936
59	Cheek To Cheek.pdf	61	Berlin, Irving	1935
60	Chelsea Bridge-instrumental.pdf	62	Strayhorn, Billy	1941
61	Cherokee.pdf	63	Noble, Ray	1938
62	Come Rain Or Come Shine.pdf	64	Arlen, Harold	1946
63	Come Sunday-instrumental.pdf	65	Ellington, Duke	1943
64	Con Alma-Instrumental.pdf	66	Gillespie, Dizzy	1954
65	Cotton Tail-instrumental.pdf	67	Ellington, Duke	1940
66	Crazy Rhythm.pdf	68	Ceaser, Irving, Wolfe, Roger	1928
67	Daahoud-Instrumental.pdf	69	Brown, C.	1954
68	Dancing In The Dark.pdf	70	Schwartz, Anton	1931
69	Dancing On the Ceiling.pdf	71	Rodgers, Richard	1930
70	Darn That Dream.pdf	72	Van Heusen, Jimmy	1939
71	Day By Day.pdf	73	Stordhal, Axel, Weston, Paul	1946
72	Day Dream.pdf	74	Ellington, Duke-Strayhorn, Billy	1943
73	Days of Wine and Roses, The.pdf	75	Mancini, Henry	1962
74	Dear Old Stockholm-Instrumental.pdf	76	Traditionasl	OLD
75	Dearly Beloved.pdf	77	Kern, Jerome	1942
76	Deep Purple.pdf	78	De Rose, Peter	1933
77	Desafinado-instrumental 2 pages.pdf	79	Jobim, Antonio Carlos	1962
78	Didn't We.pdf	81	Webb, Jim	1968
79	Django-Instrumental.pdf	82	Lewis, John	1956
80	Do Nothin' Till You Hear From Me.pdf	83	Ellington, Duke	1940
81	Dolphin Dance-Instrumental.pdf	84	Hancock, Herbie	1965
82	Don't Be That Way-instrumental.pdf	85	Goodman, Benny-Sampson, E.	1938
83	Don't Blame Me.pdf	86	McHugh, Jimmy	1932
84	Don't Explain.pdf	87	Herzog, Arthur Jr.	1944
85	Don't Get Around Much Anymore-C-instrumental	88	Ellington, Duke	1940
86	Don't Worry 'Bout Me-F.pdf	89	Bloom, Rube	1938
87	Early Autumn.pdf	90	Herman, Woody-Burn, R	1949
88	East of the Sun (and West of the Moon).pdf	91	Bowman, Brooks	1934
89	Easy Living.pdf	92	Rainger, R.	1937
90	Easy Street.pdf	93	Arlen, Harold	1954
91	Easy To Love-G.pdf	94	Porter, Cole	1934
92	Embraceable You.pdf	95	Gershwin, George	1928
93	Emily.pdf	96	Mandel, Johnny	1964
94	Ev'ry Time We Say Goodbye.pdf	97	Porter, Cole	1944
95	Everything Happens To Me-2 pages.pdf	98	Dennis, Matt	1940
96	Everything I Have Is Yours.pdf	100	Lane, Burton	1933
97	Exactly Like You.pdf	101	McHugh, Jimmy	1930
98	Falling In Love With Love.pdf	102	Rodgers, Richard	1938

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Item	Title	Page	Composer	Year
99	Fascinating Rhythm.pdf	103	Gershwin, George	1924
100	Felicidade, A-instrumental.pdf	104	Jobim, Antonio Carlos	1959
101	Fine and Dandy.pdf	105	Swift, Kay	1930
102	Fine Romance, A.pdf	106	Kern, Jerome	1936
103	Flamingo.pdf	107	Grouya, Ted	1940
104	Fly Me To The Moon-C.pdf	108	Howard, Bart	1954
105	Flying Home-Instrumental.pdf	109	Goodman, Benny-Hampton, Lior	1939
106	Foggy Day, A.pdf	110	Gershwin, George	1937
107	Fools Rush In.pdf	111	Bloom, Rube	1940
108	For All We know.pdf	112	Lewis, John	1934
109	For Heaven's Sake.pdf	113	Meyer-Breton-Edward	1959
110	For Minors Only-Instrumental.pdf	114	Heath, J.	1961
111	Four Brothers-instrumental.pdf	115	Guiffre, Jimmy	1947
112	Four-instrumental.pdf	116	Davis, Miles	1954
113	Frankie and Johnny.pdf	117	Frank and Bert Leighton	1912
114	Fried Bananas-Instrumental.pdf	118	Gordon, Dexter	1969
115	From This Moment On.pdf	119	Porter, Cole	1950
116	Gal In Calico, A.pdf	120	Schwartz, Anton	1946
117	Gee Baby Ain't I Good To You.pdf	121	Redmon, Don	1929
118	Georgia On My Mind.pdf	122	Carmichael, Hoagy	1930
119	Get Happy.pdf	123	Arlen, Harold	1930
120	Get Out Of Town.pdf	124	Porter, Cole	1938
121	Giant Steps-Instrumental.pdf	125	Colrane, J	1960
122	Girl From Ipanema, The.pdf	126	Jobim, Antonio Carlos	1962
123	Girl Of My Dreams-instrumental.pdf	127	Clapp, Sunny	1927
124	Girl Talk.pdf	128	Hefti, Neil	1964
125	God Bless The Child.pdf	129	Herzog, A.	1941
126	Gone With The Wind-C.pdf	130	Wruble, Allie	1937
127	Good Bait-Instrumental.pdf	131	Dameron, Tadd	1944
128	Good Morning Heartache.pdf	132	Fisher, Dan-Drake, Ervis	1946
129	Green Dolphin Street, On.pdf	133	Kaper, Bonislaw	1947
130	Gypsy, The.pdf	134	Reid, Billy	1945
131	Handful Of Stars-2 pages.pdf	135	Shapiro, T.-Lawrence, J.	1940
132	Have You Met Miss Jones.pdf	137	Rodgers, Richard	1937
133	Heart And Soul.pdf	138	Carmichael, Hoagy	1938
134	Here's That Rainy Day.pdf	139	Van Heusen, Jimmy	1953
135	High-Fly-Instrumental.pdf	140	Westikn, Randy	1958
136	Honeysuckle Rose.pdf	141	Waller, Fats	1929
137	How About You.pdf	142	Lane, Burton	1941
138	How Deep Is The Ocean.pdf	143	Berlin, Irving	1933
139	How High The Moon.pdf	144	Lewis, John	1940
140	How Insensitive-instrumental.pdf	145	Jobim, Antonio Carlos	1963
141	How Long Has This Been Going On-F.pdf	146	Gershwin, George	1928
142	I Apologize.pdf	147	Hoffman, Al-Goodhart-Nelson, E	1931
143	I Can't Believe That You're In Love With Me.pdf	148	McHugh, Jimmy	1926
144	I Can't Get Started.pdf	149	Duke, Vernon	1936
145	I Can't Give You Anything But Love, Baby.pdf	150	McHugh, Jimmy	1928
146	I Concentrate On You.pdf	151	Porter, Cole	1940
147	I Could Write A Book.pdf	152	Rodgers, Richard	1940

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Item	Title	Page	Composer	Year
148	I Cover The Waterfront.pdf	153	Green, Johnny	1933
149	I Didn't Know About You.pdf	154	Ellington, Duke	1944
150	I Didn't Know What Time It Was.pdf	155	Rodgers, Richard	1939
151	I Don't Stand A Ghost Of A Chance With You.pdf	156	Young, Victor	1932
152	I Fall In Love Too Easily.pdf	157	Styne, Jules	1944
153	I Get A Kick Out Of You.pdf	158	Porter, Cole	1934
154	I Got It Bad And That Ain't Good.pdf	159	Ellington, Duke	1941
155	I Got Rhythm.pdf	160	Gershwin, George	1930
156	I Hear A Rhapsody.pdf	161	Fragos, G.-Baker, J.-Gasparre, I	1941
157	I Hear Music.pdf	162	Lane, Burton	1940
158	I Know That You Know.pdf	163	Youmans, Vincent	1926
159	I Let A Song Go Out Of My Heart-C.pdf	164	Ellington, Duke	1938
160	I Love You-Eb.pdf	165	Porter, Cole	1944
161	I Never Knew-F.pdf	166	Fiorito, T.	1925
162	I Only Have Eyes For You.pdf	167	Warren, Harry	1934
163	I Remember Clifford-2 pages.pdf	168	Golson, Benny	1957
164	I Remember You.pdf	170	Schertzing, Victor	1941
165	I Should Care.pdf	171	Weston, P.	1944
166	I Surrender Dear.pdf	172	Barris, Harry	1931
167	I Thought About You.pdf	173	Van Heusen, Jimmy	1939
168	I Want A Little Girl.pdf	174	Moll, Billy	1930
169	I Want To Be Happy.pdf	175	Youmans, Vincent	1925
170	I Wish I Were In Love Again.pdf	176	Rodgers, Richard	1937
171	I Wished On The Moon.pdf	177	Rainger, Ralph	1935
173	I'll Never Be The Same.pdf	178	Malneck, M.-Signorelli, F,	1932
174	I'll Never Smile Again.pdf	179	Lowe, Ruth	1940
175	I'll Never Stop Loving You.pdf	180	Brodsky, Nicholas	1955
176	I'll Remember April.pdf	181	De Paul, Gene	1942
177	I'll Take Romance.pdf	182	Oakland, Ben	1937
178	I'm Afraid The Masquerade Is Over.pdf	183	Wrubel, A.	1938
179	I'm Beginning To See The Light.pdf	184	Ellington, Duke	1944
180	I'm Confessin' That I Love You.pdf	185	Grant, Sterlaing-Smith, Chris	1929
181	I'm Getting Sentimental Over You.pdf	186	Bassman, George	1933
182	I'm In The Mood For Love.pdf	187	McHugh, Jimmy	1935
183	I'm Just A Lucky So And So.pdf	188	Ellington, Duke	1945
184	I'm Old Fashioned.pdf	189	Kern, Jerome	1942
185	I've Got A Crush On You.pdf	190	Gershwin, George	1928
186	I've Got The World On A String.pdf	191	Arlen, Harold	1932
187	I've Got You Under My Skin-2pages.pdf	192	Porter, Cole	1936
188	I've Grown Accustomed To Her Face.pdf	194	Loewe, Frederick	1956
189	I've Told Ev'ry Little Star-Eb.pdf	195	Kern, Jerome	1932
190	If I Could Be With You One Hour Tonight.pdf	196	Johnson, J.P.	1926
191	If I Had You.pdf	197	Shapiro,T-Campbell, J-Connelly,	1928
192	If I Love Again.pdf	198	Oakland, Ben	1933
193	If I Should Lose You.pdf	199	Rainger, Ralph	1936
194	If I Were A Bell.pdf	200	Loesser, Frank	1950
195	If You Could See Me Now.pdf	201	Dameron, Tadd	1946
196	Ill Wind.pdf	202	Arlen, Harold	1934
197	Imagination.pdf	203	Van Heusen, Jimmy	1940

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Item	Title	Page	Composer	Year
198	In A Mellow Tone.pdf	204	Ellington, Duke	1939
199	In A Sentimental Mood-C.pdf	205	Ellington, Duke	1935
200	In Love In Vain.pdf	206	Kern, Jerome	1946
201	In The Chapel In The Moonlight.pdf	207	Hill, Billy	1936
202	In The Sign Of Libra.pdf	208	Goykovich, Dusko	1996
203	In Your Own Sweet Way.pdf	209	Brubeck, Dave	1955
204	Inchworm, The.pdf	210	Loesser, Frank	1952
205	Indian Summer.pdf	211	Herbert, Victor	1919
206	Indiana (Back Home In).pdf	212	Hanley, J.F.	1917
207	Isn't It Romantic.pdf	213	Rodgers, Richard	1932
208	It Ain't Necessarily So-2 pages.pdf	214	Gershwin, George	1935
209	It Could Happen To You.pdf	216	Van Heusen, Jimmy	1944
210	It Don't Mean A Thing.pdf	217	Ellington, Duke	1931
211	It Might As Well Be Spring.pdf	218	Rodgers, Richard	1945
212	It Never Entered My Mind.pdf	219	Rodgers, Richard	1940
213	It's A Blue World.pdf	220	Forrest, Chet-Wright, Bob	1940
214	It's All Right With Me-2 pages.pdf	221	Porter, Cole	1953
215	It's Always You.pdf	223	Van Heusen, Jimmy	1941
216	It's Only A Paper Moon.pdf	224	Arlen, Harold	1953
217	It's You Or No One.pdf	225	Styne, Jules	1948
218	Jeepers Creepers.pdf	226	Warren, Harry	1938
219	Jersey Bounce.pdf	227	Bradshaw,T-Johnson,E-Platter,E	1942
220	Jordu-instrumental.pdf	228	Jordan, Duke	1953
221	Joy Spring-Instrumental.pdf	229	Brown, Clifford-Roach, Max	1954
222	Jumpin' At The Woodside-instrumental.pdf	230	Basie, Count	1938
223	Just Friends.pdf	231	Klenner, John	1931
224	Just In Time.pdf	232	Styne, Jules	1956
225	Just One Of Those Things-2 pages.pdf	233	Porter, Cole	1935
226	Just Squeeze Me.pdf	235	Ellington, Duke	1941
227	Just You, Just Me-instrumental.pdf	236	Greer, Jesse	1929
228	Keepin' Out Of Mischief Now.pdf	237	Waller, Fats	1929
229	Lady Bird-instrumental.pdf	238	Dameron, Tadd	1939
230	Lady Is A Tramp, The.pdf	239	Rodgers, Richard	1937
231	Laura.pdf	240	Raskin, David	1944
232	Li'l Darlin'-instrumental.pdf	241	Hefti, Neil	1957
233	Like Someone In Love.pdf	242	Van Heusen, Jimmy	1944
234	Line for Lyons-instrumental.pdf	243	Mulligan, Gerry	1952
235	Little Girl Blue.pdf	244	Rodgers, Richard	1935
236	Little Girl.pdf	245	Henry, Francis-Hyde, Madeline	1931
237	Liza (All the Clouds'll Roll Away).pdf	246	Gershwin, George	1929
238	Long Ago And Far Away.pdf	247	Kern, Jerome	1944
239	Love For Sale-2 pages.pdf	248	Porter, Cole	1931
240	Love Is Here To Stay.pdf	250	Gershwin, George	1938
241	Love Is Just Around The Corner.pdf	251	Gensler, Lewis E.	1934
242	Love Letters.pdf	252	Young, Victor	1945
243	Love Walked In.pdf	253	Gershwin, George	1930
244	Lover Man (Oh, Where Can You Be).pdf	254	Davis, Jimmy-Ramirez, Roger R	1941
245	Lover, Come Back To Me-Eb.pdf	255	Romberg, Sigmund	1928
246	Lover.pdf	256	Rodgers, Richard	1932

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Item	Title	Page	Composer	Year
247	Lullaby Of Birdland.pdf	257	Shearing, George	1952
248	Lulu's Back In Town.pdf	258	Warren, Harry	1935
249	Lush Life-instrumental.pdf	259	Strayhorn, Billy	1938
250	Mack The Knife-2 pages.pdf	260	Weill, Kurt	1928
251	Makin' Whoopee.pdf	262	Donaldson, Walter	1928
252	Man I Love, The.pdf	263	Gershwin, George	1924
253	Manhattan.pdf	264	Rodgers, Richard	1925
254	Margie.pdf	265	Robinson, Russel-Conrad,J.	1920
255	Mean To Me.pdf	266	Alhert, Fred E.	1929
256	Meditation.pdf	267	Jobim, Antonio Carlos	1962
257	Memories Of You-C.pdf	268	Blake, Eubie	1930
258	Mercy, Mercy, Mercy-C.pdf	269	Zawinal, Joe	1966
259	Misty.pdf	270	Garner, Errol	1954
260	Moment's Notice-Instrumental.pdf	271	Colrane, J	1957
261	Mood Indigo-instrumental.pdf	272	Ellington, Duke-Bigard, Barney	1930
262	Moon River.pdf	273	Mancini, Henry	1961
263	Moonglow (And Love).pdf	274	Hudson, Will-Mills, Irving	1933
264	Moonlight In Vermont.pdf	275	Suessdorf, Karl	1944
265	More I See You, The.pdf	276	Warren, Harry	1945
266	More Than You Know.pdf	277	Youmans, Vincent	1929
267	Mountain Greenery.pdf	278	Robinson, Russel-Conrad,J.	1926
268	My Buddy.pdf	279	Donaldson, Walter	1922
269	My Favorite Things.pdf	280	Rodgers, Richard	1959
270	My Foolish Heart.pdf	281	Youmans, Vincent	1949
271	My Funny Valentine.pdf	282	Rodgers, Richard	1937
272	My Heart Belongs To Daddy.pdf	283	Porter, Cole	1938
273	My Heart Stood Still.pdf	284	Rodgers, Richard	1927
274	My Ideal-Eb.pdf	285	Robin-Whiting-Chase	1930
275	My Little Boat.pdf	286	Menescal, R.	1975
276	My Melancholy Baby.pdf	287	Burnett, Ernie	1912
277	My Old Flame.pdf	288	Johnston, Arthur	1934
278	My One And Only Love-Eb.pdf	289	Wood, Guy	1952
279	My Romance.pdf	290	Rodgers, Richard	1935
280	My Shining Hour.pdf	291	Arlen, Harold	1943
281	My Ship.pdf	292	Weill, Kurt	1941
282	My Silent Love.pdf	293	Seusse, Nadin Dana	1931
283	Namely You.pdf	294	De Paul, Gene	1957
284	Nancy (With The Laughing Face).pdf	295	Van Heusen, Jimmy	1942
285	Nature Boy-G.pdf	296	Abhez, Eden	1947
286	Nearness Of You, The.pdf	297	Carmichael, Hoagy	1938
287	Nica's Dream-instrumental.pdf	298	Silver, Horace	1956
288	Nice Work If You Can Get It.pdf	299	Gershwin, George	1937
289	Night And Day.pdf	300	Porter, Cole	1932
290	Night Has A Thousand Eyes- The.pdf	301	Brainin, Jerry	1948
291	Night In Tunisia-2 pages-Instrumental.pdf	302	Gillespie, Dizzy	1941
292	Nightingale Sang In Berkeley Square, A.pdf	304	Sherwin, Manning	1939
293	No Moon At All.pdf	305	Mann, David	1947
294	Nuages-instrumental.pdf	306	Reinhfardt, Django	1946
295	Oh, Lady Be Good.pdf	307	Gershwin, George	1924

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Item	Title	Page	Composer	Year
296	Old Devil Moon.pdf	308	Lane, Burton	1947
297	Old Folks.pdf	309	Robingson, W.	1938
298	On A Clear Day (You Can See Forever).pdf	310	Lane, Burton	1965
299	On A Slow Boat To China.pdf	311	Loesser, Frank	1948
300	On The Street Where You Live-2pages.pdf	312	Loewe, Frederick	1956
301	On The Sunny Side Of The Street.pdf	314	McHugh, Jimmy	1930
302	On the Trail-instrumental.pdf	315	Grofe, Ferde	1931
303	Once I Loved (O Amor em Paz).pdf	316	Jobim, Antonio Carlos	1960
304	Once In A While.pdf	317	Edwards, Michael	1937
305	One For My Baby-2 pages.pdf	318	Arlen, Harold	1943
306	One Note Samba-2 pages.pdf	320	Jobim, Antonio Carlos	1960
307	Our Delight-Instrumental.pdf	322	Dameron, Tadd	1947
308	Out Of Nowhere.pdf	323	Green, Johnny	1931
309	Over The Rainbow.pdf	324	Arlen, Harold	1939
310	Party's Over, The.pdf	325	Styne, Jules	1956
311	Peace-instrumental.pdf	326	Silver, Horace	1959
312	Pennies From Heaven.pdf	327	Johnston, Arthur	1936
313	Pent Up House-Instrumental.pdf	328	Rollins, Sonny	1956
314	People-2 pages.pdf	329	Styne, Jules	1963
315	Perdido-2 pages.pdf	331	Tizol, Juan	1942
316	Pick Yourself Up.pdf	333	Kern, Jerome	1936
317	Please Don't Talk About Me When I'm Gone.pdf	334	Stept, S.	1930
318	Polka Dots And Moonbeams.pdf	335	Van Heusen, Jimmy	1940
319	Poor Butterfly.pdf	336	Hubbel, Raymond	1916
320	Portrait Of Jennie.pdf	337	Robinson, R.	1948
321	Preacher-The-Instrumental.pdf	338	Silver, Horace	1955
322	Prelude To A Kiss.pdf	339	Ellington, Duke	1938
323	Quiet Nights of Quiet Stars (Corcovado)-instrumental.pdf	340	Jobim, Antonio Carlos	1960
324	Ray's Song-Instrumental.pdf	341	Brown, Ray	1946
325	Red Top-Instrumental.pdf	342	Hampton, Lionel	1947
326	Remember.pdf	343	Berlin, Irving	1925
327	Robbin's Nest.pdf	344	Thompson, Charles-Jaquet, Illinois	1947
328	Rockin' Chair.pdf	345	Carmichael, Hoagy	1929
329	Rose Room.pdf	346	Hickman, A.	1917
330	Rosetta.pdf	347	Hines, Earl "Fatha"	1933
331	Ruby My Dear-Instrumental.pdf	348	Monk, Thelonius	1947
332	Ruby.pdf	349	Roemheld, Heinz Eric	1952
333	S Wonderful.pdf	350	Gershwin, George	1927
334	Saint James Infirmary Blues-Instrumental.pdf	351	Redmon, Don, Traditional	1925
335	San Francisco Holiday-Worry Later-Instrumental	352	Monk, Thelonius	1960
336	Satin Doll.pdf	353	Ellington, Duke	1953
337	Secret Love.pdf	354	Fain, Sammy	1953
338	September In The Rain.pdf	355	Warren, Harry	1937
339	September Song.pdf	356	Weill, Kurt	1938
340	Shadow of Your Smile, The.pdf	357	Mandel, Johnny	1965
341	She's Funny That Way.pdf	358	Moret, Neil	1929
342	Shiny Stockings.pdf	359	Foster, Frank	1956
343	Since I Fell For You.pdf	360	Johnson, Buddy	1945
344	Skylark.pdf	361	Carmichael, Hoagy	1941

## Song List by Title

Item	Title	Page	Composer	Year
345	Small Fry-2pages.pdf	362	Carmichael, Hoagy	1938
346	Smile.pdf	364	Chaplin, Charlie	1936
347	Smoke Gets In Your Eyes.pdf	365	Kern, Jerome	1933
348	Smooth One-A-Instrumental.pdf	366	Goodman, Benny	1941
349	Soft Winds-Instrumental.pdf	367	Goodman, Benny	1940
350	Softly As A Morning Sunrise.pdf	368	Romberg, Sigmund	1928
351	Solar-Instrumental.pdf	369	Davis, Miles	1954
352	Solitude.pdf	370	Ellington, Duke	1934
353	Some Of These Days-F.pdf	371	Brooks, Shelton	1910
354	Somebody Loves Me.pdf	372	Gershwin, George	1924
355	Someday My Prince Will Come-Eb.pdf	373	Churchill, Frank	1937
356	Someone To Watch Over Me-C.pdf	374	Gershwin, George	1926
357	Sometimes I'm Happy.pdf	375	Youmans, Vincent	1927
358	Song Is You, The-2pages.pdf	376	Kern, Jerome	1932
359	Sonny Boy.pdf	378	De Sylva, Brown Henderson	1928
360	Soon-C.pdf	379	Gershwin, George	1927
361	Sophisticated Lady-F.pdf	380	Ellington, Duke	1932
362	Soul Eyes-instrumental.pdf	381	Waldron, Matt	1957
363	Speak Low.pdf	382	Weill, Kurt	1943
364	Spring Can Really Hang You Up The Most-Eb-2	383	Wolt-Landesman	1955
365	Spring Is Here.pdf	385	Rodgers, Richard	1938
366	St. Thomas-Instrumental.pdf	386	Rollins, Sonny	1956
367	Stairway To The Stars.pdf	387	Signorelli, Frank-Malneck, Matty	1939
368	Star Eyes.pdf	388	De Paul, Gene	1943
369	Stardust-2 pages.pdf	389	Carmichael, Hoagy	1927
370	Stars Fell On Alabama.pdf	391	Perkins, Frank	1934
371	Stella By Starlight.pdf	392	Youmans, Vincent	1934
372	Stompin' At The Savoy-instrumental.pdf	393	Goodman, Benny	1934
373	Stormy Weather-2 pages.pdf	394	Arlen, Harold	1933
374	Strike Up The Band.pdf	396	Gershwin, George	1927
375	Strode Rode-instrumental.pdf	397	Rollins, Sonny	1956
376	Strollin'-Instrumental.pdf	398	Silver, Horace	1960
377	Sugar-Instrumental.pdf	399	Turrentine, Stanley	1971
378	Summer Samba.pdf	400	Valle, Marcos	1964
379	Summertime.pdf	401	Gershwin, George	1934
380	Sunday.pdf	402	Conn, Chester	1926
381	Sunny.pdf	403	Hebb, Bobby	1966
382	Surrey With The Fringe On Top.pdf	404	Rodgers, Richard	1943
383	Sweet and Lovely.pdf	405	Arnheim, G. - Lemare, J.	1931
384	Sweet Georgia Brown.pdf	406	Bernier, Ben – Pinkard, Maceo	1925
385	Sweet Lorraine.pdf	407	Burwell. Cliff	1928
386	Sweet Sue.pdf	408	Young, Victor	1928
387	Swingin' Along On Broadway-Instrumental.pdf	409	Clayton, Buck	OLD
388	Take Five-instrumental.pdf	410	Desmond, Paul	1959
389	Take The A Train.pdf	411	Strayhorn, Billy	1939
390	Taking A Chance On Love.pdf	412	Duke, Vernon	1940
391	Tangerine.pdf	413	Schertzinger, Victor	1941
392	Tea For Two.pdf	414	Youmans, Vincent	1925
393	Teach Me Tonight.pdf	415	De Paul, Gene	1953



## Song List by Title

Item	Title	Page	Composer	Year
394	Tenderly.pdf	416	Gross, Walter	1946
395	Thanks For The Memory.pdf	417	Rainger, R.	1938
396	That Old Black Magic-2 pages.pdf	418	Arlen, Harold	1942
397	That Old Feeling.pdf	420	Fain, Sammy	1937
398	That's All.pdf	421	Haymes, Dick	1952
399	Them There Eyes.pdf	422	Pinkard,M-Tauber,D-Tracey,W	1930
400	There Is No Greater Love.pdf	423	Jones, Isham	1936
401	There Will Never Be Another You.pdf	424	Warren, Harry	1942
402	There's A Small Hotel-G.pdf	425	Rodgers, Richard	1936
403	These Foolish Things (Remind Me Of You).pdf	426	Strachey, Jack	1936
404	They Can't Take That Away From Me-2 pages.pdf	427	Gershwin, George	1937
405	Things We Did Last Summer.pdf	429	Styne, Jules	1946
406	Thinking Of You.pdf	430	Ruby, Harry	1927
407	This Can't Be Love.pdf	431	Rodgers, Richard	1938
408	Thou Swell.pdf	432	Rodgers, Richard	1927
409	Three Little Words.pdf	433	Ruby, Harry	1930
410	Till The Coulds Roll By-Instrumental.pdf	434	Kern, Jerome	1946
411	Till There Was You-C.pdf	435	Wilson, Meredith	1957
412	Time After Time.pdf	436	Styne, Jules	1946
413	Time On My Hands.pdf	437	Youmans, Vincent	1930
414	Tis Autumn.pdf	438	Nemo, Henry	1941
415	Too Close For Comfort.pdf	439	Bock, Jerry	1956
416	Too Marvelous For Words.pdf	440	Whiting, Richard, A.	1937
417	Toot, Toot, Tootsie.pdf	441	Fiorito, T.	1921
418	Topsy-Instrumental.pdf	442	Durham, Eddie	1938
419	Touch Of Your Lips, The.pdf	443	Noble, Ray	1936
420	Tricotism-Instrumental.pdf	444	Peterson, Oscar	1954
421	Triste.pdf	445	Jobim, Antonio Carlos	1966
422	Tune Up-Instrumental.pdf	446	Davis, Miles	1972
423	Two Sleepy People-2 pages.pdf	447	Carmichael, Hoagy	1938
424	Undecided.pdf	449	Shavers, Charlie	1938
425	Upper Manhattan Medcal Group-Instrumental.pdf	450	Taylor, Billy	1959
426	Very Thought Of You, The.pdf	451	Noble, Ray	1934
427	Violets For Your Furs.pdf	452	Dennis, Matt	1941
428	Waltz For Debby-Instrumental-2 pages.pdf	453	Evans, Bill	1962
429	Watch What Happens.pdf	455	Legrand. Michelle	1964
430	Wave.pdf	456	Jobim, Antonio Carlos	1967
431	Way You Look Tonight, The.pdf	457	Kern, Jerome	1936
432	We'll Be Together Again.pdf	458	Fisher, Carl	1945
433	Weaver Of Dreams.pdf	459	Young, Victor	1960
434	What A Difference A Day Made.pdf	460	Grever, Maria	1934
435	What Am I Here For.pdf	461	Ellington, Duke	1942
436	What Are You Doing For The Rest Of Your Life-2	462	Legrand. Michelle	1969
437	What Is There To Say.pdf	464	Duke, Vernon	1933
438	What Is This Thing Called Love.pdf	465	Porter, Cole	1929
439	What's New.pdf	466	Haggart, Bob	1939
440	When I Fall In Love.pdf	467	Young, Victor	1952
441	When Lights Are Low.pdf	468	Carter, Benny	1956
442	When Sunny Gets Blue.pdf	469	Segal, Jack	1956

## Song List by Title

Item	Title	Page	Composer	Year
443	When You Wish Upon A Star-Eb.pdf	470	Jarline, Leigh – Washington, Ne	1940
444	When Your Lover Has Gone.pdf	471	Swan, Elnar Aaron	1931
445	Where Are You.pdf	472	McHugh, Jimmy	1937
446	Where Or When-F.pdf	473	Rodgers, Richard	1937
447	Whisper Not-2 pages.pdf	474	Golson, Benny	1957
448	Who Can I Turn To.pdf	476	Newly, Anthony – Bricusse, Lesli	1964
449	Will You Still Be Mine.pdf	477	Dennis, Matt	1940
450	Willow Weep For Me-2pages.pdf	478	Ronnell, Ann	1932
451	Witchcraft.pdf	480	Coleman, Cy	1957
452	With A Song In My Heart.pdf	481	Rodgers, Richard	1929
453	Without A Song-2 pages.pdf	482	Youmans, Vincent	1929
454	Woody 'n You-Instrumental.pdf	484	Gillespie, Dizzy	1943
455	Work Song-instrumental.pdf	485	Adderley, Nat	1960
456	Wrap Your Troubles In Dreams.pdf	486	Barris, Harry	1931
457	Yardbird Suite-Instrumental.pdf	487	Parker, Charlie	1946
458	Yes Sir, That's My Baby.pdf	488	Donaldson, Walter	1925
459	Yesterdays.pdf	489	Kern, Jerome	1933
460	You Are My Sunshine.pdf	490	Davis, Jimmie – Mitchell, Charle	1939
461	You Are Too Beautiful.pdf	491	Rodgers, Richard	1933
462	You Don't Know What Love Is.pdf	492	De Paul, Gene	1941
463	You'd Be So Nice To Come Home To.pdf	493	Porter, Cole	1943

## Song List by Composer

Item	Composer	Title	Page	Year
1	Abhez, Eden	Nature Boy-G.pdf	296	1947
2	Adderley, Nat	Work Song-instrumental.pdf	485	1960
3	Ager, Milton	Ain't She Sweet-Bb.pdf	5	1927
4	Akst, Harry	Am I Blue.pdf	16	1929
5	Alhert, Fred E.	Mean To Me.pdf	266	1929
6	Arlen, Harold	As Long As I Live.pdf	22	1934
7	Arlen, Harold	Between the Devil and the Deep Blue Sea.pdf	32	1932
8	Arlen, Harold	Blues In The Night-2 pages.pdf	45	1941
9	Arlen, Harold	Come Rain Or Come Shine.pdf	64	1946
10	Arlen, Harold	Easy Street.pdf	93	1954
11	Arlen, Harold	Get Happy.pdf	123	1930
12	Arlen, Harold	I've Got The World On A String.pdf	191	1932
13	Arlen, Harold	Ill Wind.pdf	202	1934
14	Arlen, Harold	It's Only A Paper Moon.pdf	224	1953
15	Arlen, Harold	My Shining Hour.pdf	291	1943
16	Arlen, Harold	One For My Baby-2 pages.pdf	318	1943
17	Arlen, Harold	Over The Rainbow.pdf	324	1939
18	Arlen, Harold	Stormy Weather-2 pages.pdf	394	1933
19	Arlen, Harold	That Old Black Magic-2 pages.pdf	418	1942
20	Arnheim, G. - Lemare, J.	Sweet and Lovely.pdf	405	1931
21	Barris, Harry	I Surrender Dear.pdf	172	1931
22	Barris, Harry	Wrap Your Troubles In Dreams.pdf	486	1931
23	Basie, Count	Blue And Sentimental.pdf	39	1938
24	Basie, Count	Jumpin' At The Woodside-instrumental.pdf	230	1938
25	Bassman, George	I'm Getting Sentimental Over You.pdf	186	1933
26	Berlin, Irving	Always.pdf	15	1925
27	Berlin, Irving	Best Thing For You (Would Be Me), The.pdf	31	1950
28	Berlin, Irving	Blue Skies-F.pdf	44	1926
29	Berlin, Irving	Cheek To Cheek.pdf	61	1935
30	Berlin, Irving	How Deep Is The Ocean.pdf	143	1933
31	Berlin, Irving	Remember.pdf	343	1925
32	Bernier, Ben – Pinkard, Maceo	Sweet Georgia Brown.pdf	406	1925
33	Blake, Eubie	Memories Of You-C.pdf	268	1930
34	Bloom, Rube	Don't Worry 'Bout Me-F.pdf	89	1938
35	Bloom, Rube	Fools Rush In.pdf	111	1940
36	Bock, Jerry	Too Close For Comfort.pdf	439	1956
37	Bonfa, Louis	Black Orpheus (Manha De Carnaval).pdf	37	1959
38	Bowman, Brooks	East of the Sun (and West of the Moon).pdf	91	1934
39	Bradshaw, T-Johnson, E-Platter, E	Jersey Bounce.pdf	227	1942
40	Brainin, Jerry	Night Has A Thousand Eyes- The.pdf	301	1948
41	Brodsky, Nicholas	Be My Love-G.pdf	28	1950
42	Brodsky, Nicholas	I'll Never Stop Loving You.pdf	180	1955
43	Brooks, Shelton	Some Of These Days-F.pdf	371	1910
44	Brown, C.	Daahoud-Instrumental.pdf	69	1954
45	Brown, Clifford-Roach, Max	Joy Spring-Instrumental.pdf	229	1954
46	Brown, Ray	Ray's Song-Instrumental.pdf	341	1946
47	Brubeck, Dave	In Your Own Sweet Way.pdf	209	1955
48	Burnett, Ernie	My Melancholy Baby.pdf	287	1912
49	Burwell. Cliff	Sweet Lorraine.pdf	407	1928

## Song List by Composer

Item	Composer	Title	Page	Year
50	Carmichael, Hoagy	Georgia On My Mind.pdf	122	1930
51	Carmichael, Hoagy	Heart And Soul.pdf	138	1938
52	Carmichael, Hoagy	Nearness Of You, The.pdf	297	1938
53	Carmichael, Hoagy	Rockin' Chair.pdf	345	1929
54	Carmichael, Hoagy	Skylark.pdf	361	1941
55	Carmichael, Hoagy	Small Fry-2pages.pdf	362	1938
56	Carmichael, Hoagy	Stardust-2 pages.pdf	389	1927
57	Carmichael, Hoagy	Two Sleepy People-2 pages.pdf	447	1938
58	Carter, Benny	When Lights Are Low.pdf	468	1956
59	Ceaser, Irving, Wolfe, Roger	Crazy Rhythm.pdf	68	1928
60	Chaplin, Charlie	Smile.pdf	364	1936
61	Churchill, Frank	Someday My Prince Will Come-Eb.pdf	373	1937
62	Clapp, Sunny	Girl Of My Dreams-instrumental.pdf	127	1927
63	Clayton, Buck	Swingin' Along On Broadway-Instrumental.pdf	409	OLD
64	Coleman, Cy	Witchcraft.pdf	480	1957
65	Colrane, J	Giant Steps-Instrumental.pdf	125	1960
66	Colrane, J	Moment's Notice-Instrumental.pdf	271	1957
67	Conn, Chester	Sunday.pdf	402	1926
68	Dameron, Tadd	Good Bait-Instrumental.pdf	131	1944
69	Dameron, Tadd	If You Could See Me Now.pdf	201	1946
70	Dameron, Tadd	Lady Bird-instrumental.pdf	238	1939
71	Dameron, Tadd	Our Delight-Instrumental.pdf	322	1947
72	Davis, Jimmie – Mitchell, Charle	You Are My Sunshine.pdf	490	1939
73	Davis, Jimmy-Ramirez, Roger R	Lover Man (Oh, Where Can You Be).pdf	254	1941
74	Davis, Miles	Four-instrumental.pdf	116	1954
75	Davis, Miles	Solar-Instrumental.pdf	369	1954
76	Davis, Miles	Tune Up-Instrumental.pdf	446	1972
77	De Paul, Gene	I'll Remember April.pdf	181	1942
78	De Paul, Gene	Namely You.pdf	294	1957
79	De Paul, Gene	Star Eyes.pdf	388	1943
80	De Paul, Gene	Teach Me Tonight.pdf	415	1953
81	De Paul, Gene	You Don't Know What Love Is.pdf	492	1941
82	De Rose, Peter	Deep Purple.pdf	78	1933
83	De Sylva, Brown Henderson	Sonny Boy.pdf	378	1928
84	Dennis, Matt	Angel Eyes.pdf	17	1946
85	Dennis, Matt	Everything Happens To Me-2 pages.pdf	98	1940
86	Dennis, Matt	Violets For Your Furs.pdf	452	1941
87	Dennis, Matt	Will You Still Be Mine.pdf	477	1940
88	Desmond, Paul	Take Five-instrumental.pdf	410	1959
89	Donaldson, Walter	Makin' Whoopee.pdf	262	1928
90	Donaldson, Walter	My Buddy.pdf	279	1922
91	Donaldson, Walter	Yes Sir, That's My Baby.pdf	488	1925
92	Dorham, K.	Blue Bossa-instrumental.pdf	40	1963
93	Duke, Vernon	April In Paris.pdf	19	1932
94	Duke, Vernon	Autumn In New York.pdf	25	1934
95	Duke, Vernon	Cabin In The Sky.pdf	56	1940
96	Duke, Vernon	I Can't Get Started.pdf	149	1936
97	Duke, Vernon	Taking A Chance On Love.pdf	412	1940
98	Duke, Vernon	What Is There To Say.pdf	464	1933

## Song List by Composer

Item	Composer	Title	Page	Year
99	Durham, Eddie	Topsy-Instrumental.pdf	442	1938
100	Edwards, Michael	Once In A While.pdf	317	1937
101	Ellington, Duke	Caravan-instrumental.pdf	60	1936
102	Ellington, Duke	Come Sunday-instrumental.pdf	65	1943
103	Ellington, Duke	Cotton Tail-instrumental.pdf	67	1940
104	Ellington, Duke	Do Nothin' Till You Hear From Me.pdf	83	1940
105	Ellington, Duke	Don't Get Around Much Anymore-C-instrumental	88	1940
106	Ellington, Duke	I Didn't Know About You.pdf	154	1944
107	Ellington, Duke	I Got It Bad And That Ain't Good.pdf	159	1941
108	Ellington, Duke	I Let A Song Go Out Of My Heart-C.pdf	164	1938
109	Ellington, Duke	I'm Beginning To See The Light.pdf	184	1944
110	Ellington, Duke	I'm Just A Lucky So And So.pdf	188	1945
111	Ellington, Duke	In A Mellow Tone.pdf	204	1939
112	Ellington, Duke	In A Sentimental Mood-C.pdf	205	1935
113	Ellington, Duke	It Don't Mean A Thing.pdf	217	1931
114	Ellington, Duke	Just Squeeze Me.pdf	235	1941
115	Ellington, Duke	Prelude To A Kiss.pdf	339	1938
116	Ellington, Duke	Satin Doll.pdf	353	1953
117	Ellington, Duke	Solitude.pdf	370	1934
118	Ellington, Duke	Sophisticated Lady-F.pdf	380	1932
119	Ellington, Duke	What Am I Here For.pdf	461	1942
120	Ellington, Duke-Bigard, Barney	Mood Indigo-instrumental.pdf	272	1930
121	Ellington, Duke-Strayhorn, Billy	Day Dream.pdf	74	1943
122	Etting, Ruth	All Of Me-Bb.pdf	9	1931
123	Evans, Bill	Waltz For Debby-Instrumental-2 pages.pdf	453	1962
124	Fain, Sammy	Alice In Wonderland.pdf	7	1951
125	Fain, Sammy	Secret Love.pdf	354	1953
126	Fain, Sammy	That Old Feeling.pdf	420	1937
127	Fiorito, T.	I Never Knew-F.pdf	166	1925
128	Fiorito, T.	Toot, Toot, Tootsie.pdf	441	1921
129	Fisher, Carl	We'll Be Together Again.pdf	458	1945
130	Fisher, Dan-Drake, Ervis	Good Morning Heartache.pdf	132	1946
131	Forrest, Chet-Wright, Bob	It's A Blue World.pdf	220	1940
132	Forrest, George-Wright, Bob	Baubles, Bangles, and Beads.pdf	27	1953
133	Foster, Frank	Shiny Stockings.pdf	359	1956
134	Fragos, G.-Baker, J.-Gasparre, H	I Hear A Rhapsody.pdf	161	1941
135	Frank and Bert Leighton	Frankie and Johnny.pdf	117	1912
136	Garner, Errol	Misty.pdf	270	1954
137	Gensler, Lewis E.	Love Is Just Around The Corner.pdf	251	1934
138	Gershwin, George	Bidin' My Time.pdf	34	1930
139	Gershwin, George	But Not For Me.pdf	53	1930
140	Gershwin, George	Embraceable You.pdf	95	1928
141	Gershwin, George	Fascinating Rhythm.pdf	103	1924
142	Gershwin, George	Foggy Day, A.pdf	110	1937
143	Gershwin, George	How Long Has This Been Going On-F.pdf	146	1928
144	Gershwin, George	I Got Rhythm.pdf	160	1930
145	Gershwin, George	I've Got A Crush On You.pdf	190	1928
146	Gershwin, George	It Ain't Necessarily So-2 pages.pdf	214	1935
147	Gershwin, George	Liza (All the Clouds'll Roll Away).pdf	246	1929

## Song List by Composer

Item	Composer	Title	Page	Year
148	Gershwin, George	Love Is Here To Stay.pdf	250	1938
149	Gershwin, George	Love Walked In.pdf	253	1930
150	Gershwin, George	Man I Love, The.pdf	263	1924
151	Gershwin, George	Nice Work If You Can Get It.pdf	299	1937
152	Gershwin, George	Oh, Lady Be Good.pdf	307	1924
153	Gershwin, George	S Wonderful.pdf	350	1927
154	Gershwin, George	Somebody Loves Me.pdf	372	1924
155	Gershwin, George	Someone To Watch Over Me-C.pdf	374	1926
156	Gershwin, George	Soon-C.pdf	379	1927
157	Gershwin, George	Strike Up The Band.pdf	396	1927
158	Gershwin, George	Summertime.pdf	401	1934
159	Gershwin, George	They Can't Take That Away From Me-2 pages.pdf	427	1937
160	Gillespie, Dizzy	Con Alma-Instrumental.pdf	66	1954
161	Gillespie, Dizzy	Night In Tunisia-2 pages-Instrumental.pdf	302	1941
162	Gillespie, Dizzy	Woody 'n You-Instrumental.pdf	484	1943
163	Golson, Benny	Along Came Betty.pdf	14	1958
164	Golson, Benny	Are You Real.pdf	21	1958
165	Golson, Benny	I Remember Clifford-2 pages.pdf	168	1957
166	Golson, Benny	Whisper Not-2 pages.pdf	474	1957
167	Goodman, Benny	Smooth One-A-Instrumental.pdf	366	1941
168	Goodman, Benny	Soft Winds-Instrumental.pdf	367	1940
169	Goodman, Benny	Stompin' At The Savoy-instrumental.pdf	393	1934
170	Goodman, Benny-Hampton, Lionel	Flying Home-Instrumental.pdf	109	1939
171	Goodman, Benny-Sampson, E.	Don't Be That Way-instrumental.pdf	85	1938
173	Gordon, Dexter	Fried Bananas-Instrumental.pdf	118	1969
174	Goykovich, Dusko	In The Sign Of Libra.pdf	208	1996
175	Grant, Sterlaing-Smith, Chris	I'm Confessin' That I Love You.pdf	185	1929
176	Green, Johnny	Body And Soul.pdf	49	1930
177	Green, Johnny	I Cover The Waterfront.pdf	153	1933
178	Green, Johnny	Out Of Nowhere.pdf	323	1931
179	Greer, Jesse	Just You, Just Me-instrumental.pdf	236	1929
180	Grever, Maria	What A Difference A Day Made.pdf	460	1934
181	Grofe, Ferde	On the Trail-instrumental.pdf	315	1931
182	Gross, Walter	Tenderly.pdf	416	1946
183	Grouya, Ted	Flamingo.pdf	107	1940
184	Guiffre, Jimmy	Four Brothers-instrumental.pdf	115	1947
185	Haggart, Bob	What's New.pdf	466	1939
186	Hamm, Fred	Bye, Bye, Blues.pdf	55	1930
187	Hampton, Lionel	Red Top-Instrumental.pdf	342	1947
188	Hancock, Herbie	Dolphin Dance-Instrumental.pdf	84	1965
189	Hanley, J.F.	Indiana (Back Home In).pdf	212	1917
190	Haymes, Dick	That's All.pdf	421	1952
191	Heath, J.	For Minors Only-Instrumental.pdf	114	1961
192	Hebb, Bobby	Sunny.pdf	403	1966
193	Hefti, Neil	Girl Talk.pdf	128	1964
194	Hefti, Neil	Li'l Darlin'-instrumental.pdf	241	1957
195	Henderson, Ray	Bye, Bye Blackbird.pdf	54	1926
196	Henry, Francis-Hyde, Madeline	Little Girl.pdf	245	1931
197	Herbert, Victor	Indian Summer.pdf	211	1919

## Song List by Composer

Item	Composer	Title	Page	Year
198	Herman, Woody-Burn, R	Early Autumn.pdf	90	1949
199	Herzog, A.	God Bless The Child.pdf	129	1941
200	Herzog, Arthur Jr.	Don't Explain.pdf	87	1944
201	Hickman, A.	Rose Room.pdf	346	1917
202	Hill, Billy	In The Chapel In The Moonlight.pdf	207	1936
203	Hines, Earl "Fatha"	Rosetta.pdf	347	1933
204	Hoffman, Al-Goodhart-Nelson, El	Apologize.pdf	147	1931
205	Howard, Bart	Fly Me To The Moon-C.pdf	108	1954
206	Hubbel, Raymond	Poor Butterfly.pdf	336	1916
207	Hudson, Will-Mills, Irving	Moonglow (And Love).pdf	274	1933
208	Hupfeld, Herman	As Time Goes By-C.pdf	23	1931
209	Jarline, Leigh – Washington, Ne	When You Wish Upon A Star-Eb.pdf	470	1940
210	Jobim, Antonio Carlos	Desafinado-instrumental 2 pages.pdf	79	1962
211	Jobim, Antonio Carlos	Felicidade, A-instrumental.pdf	104	1959
212	Jobim, Antonio Carlos	Girl From Ipanema, The.pdf	126	1962
213	Jobim, Antonio Carlos	How Insensitive-instrumental.pdf	145	1963
214	Jobim, Antonio Carlos	Meditation.pdf	267	1962
215	Jobim, Antonio Carlos	Once I Loved (O Amor em Paz).pdf	316	1960
216	Jobim, Antonio Carlos	One Note Samba-2 pages.pdf	320	1960
217	Jobim, Antonio Carlos	Quiet Nights of Quiet Stars (Corcovado)-instrume	340	1960
218	Jobim, Antonio Carlos	Triste.pdf	445	1966
219	Jobim, Antonio Carlos	Wave.pdf	456	1967
220	Johnson, Buddy	Since I Fell For You.pdf	360	1945
221	Johnson, J.P.	If I Could Be With You One Hour Tonight.pdf	196	1926
222	Johnston, Arthur	My Old Flame.pdf	288	1934
223	Johnston, Arthur	Pennies From Heaven.pdf	327	1936
224	Jones, Isham	There Is No Greater Love.pdf	423	1936
225	Jones, Thad	A Child Is Born-G.pdf	1	1969
226	Jordan, Duke	Jordu-instrumental.pdf	228	1953
227	Kahn, Sammy	Beautiful Friendship, A.pdf	29	1956
228	Kaper, Bonislav	All God's Chillun Got Rhythm.pdf	8	1937
229	Kaper, Bonislav	Green Dolphin Street, On.pdf	133	1947
230	Kern, Jerome	All The Things You Are.pdf	11	1939
231	Kern, Jerome	Dearly Beloved.pdf	77	1942
232	Kern, Jerome	Fine Romance, A.pdf	106	1936
233	Kern, Jerome	I'm Old Fashioned.pdf	189	1942
234	Kern, Jerome	I've Told Ev'ry Little Star-Eb.pdf	195	1932
235	Kern, Jerome	In Love In Vain.pdf	206	1946
236	Kern, Jerome	Long Ago And Far Away.pdf	247	1944
237	Kern, Jerome	Pick Yourself Up.pdf	333	1936
238	Kern, Jerome	Smoke Gets In Your Eyes.pdf	365	1933
239	Kern, Jerome	Song Is You, The-2pages.pdf	376	1932
240	Kern, Jerome	Till The Clouds Roll By-Instrumental.pdf	434	1946
241	Kern, Jerome	Way You Look Tonight, The.pdf	457	1936
242	Kern, Jerome	Yesterdays.pdf	489	1933
243	Klenner, John	Just Friends.pdf	231	1931
244	Kosma, Joseph	Autumn Leaves.pdf	26	1945
245	Kramer, Alex	Candy.pdf	59	1944
246	Lane, Burton	Everything I Have Is Yours.pdf	100	1933

## Song List by Composer

Item	Composer	Title	Page	Year
247	Lane, Burton	How About You.pdf	142	1941
248	Lane, Burton	I Hear Music.pdf	162	1940
249	Lane, Burton	Old Devil Moon.pdf	308	1947
250	Lane, Burton	On A Clear Day (You Can See Forever).pdf	310	1965
251	Layton, Turner	After You've Gone.pdf	2	1918
252	Legrand, Michelle	Watch What Happens.pdf	455	1964
253	Legrand, Michelle	What Are You Doing For The Rest Of Your Life-2	462	1969
254	Leslie, Handman, Clark	Blue and Broken Hearted-Instrumental.pdf	38	1922
255	Lewis, John	Afternoon In Paris-instrumental.pdf	3	1949
256	Lewis, John	Django-Instrumental.pdf	82	1956
257	Lewis, John	For All We know.pdf	112	1934
258	Lewis, John	How High The Moon.pdf	144	1940
259	Loesser, Frank	If I Were A Bell.pdf	200	1950
260	Loesser, Frank	Inchworm, The.pdf	210	1952
261	Loesser, Frank	On A Slow Boat To China.pdf	311	1948
262	Loewe, Frederick	Almost Like Being In Love.pdf	12	1947
263	Loewe, Frederick	I've Grown Accustomed To Her Face.pdf	194	1956
264	Loewe, Frederick	On The Street Where You Live-2pages.pdf	312	1956
265	Lowe, Ruth	I'll Never Smile Again.pdf	179	1940
266	Malneck, M.-Signorelli, F,	I'll Never Be The Same.pdf	178	1932
267	Mancini, Henry	Days of Wine and Roses, The.pdf	75	1962
268	Mancini, Henry	Moon River.pdf	273	1961
269	Mandel, Johnny	Emily.pdf	96	1964
270	Mandel, Johnny	Shadow of Your Smile, The.pdf	357	1965
271	Mann, David	No Moon At All.pdf	305	1947
272	Martin, Hugh-Blaine, Ralph	Boy Next Door, The-G.pdf	51	1930
273	McHugh, Jimmy	Don't Blame Me.pdf	86	1932
274	McHugh, Jimmy	Exactly Like You.pdf	101	1930
275	McHugh, Jimmy	I Can't Believe That You're In Love With Me.pdf	148	1926
276	McHugh, Jimmy	I Can't Give You Anything But Love, Baby.pdf	150	1928
277	McHugh, Jimmy	I'm In The Mood For Love.pdf	187	1935
278	McHugh, Jimmy	On The Sunny Side Of The Street.pdf	314	1930
279	McHugh, Jimmy	Where Are You.pdf	472	1937
280	Menescal, R.	My Little Boat.pdf	286	1975
281	Meyer-Breton-Edward	For Heaven's Sake.pdf	113	1959
282	Moll, Billy	I Want A Little Girl.pdf	174	1930
283	Monk, Thelonius	Ruby My Dear-Instrumental.pdf	348	1947
284	Monk, Thelonius	San Francisco Holiday-Worry Later-Instrumental	352	1960
285	Moret, Neil	She's Funny That Way.pdf	358	1929
286	Mulligan, Gerry	Line for Lyons-instrumental.pdf	243	1952
287	Nemo, Henry	Tis Autumn.pdf	438	1941
288	Newly, Anthony – Bricusse, Lesl	Who Can I Turn To.pdf	476	1964
289	Noble, Ray	Cherokee.pdf	63	1938
290	Noble, Ray	Touch Of Your Lips, The.pdf	443	1936
291	Noble, Ray	Very Thought Of You, The.pdf	451	1934
292	Oakland, Ben	I'll Take Romance.pdf	182	1937
293	Oakland, Ben	If I Love Again.pdf	198	1933
294	Parker, Charlie	Yardbird Suite-Instrumental.pdf	487	1946
295	Perkins, Frank	Stars Fell On Alabama.pdf	391	1934



## Song List by Composer

Item	Composer	Title	Page	Year
296	Peterson, Oscar	Tricotism-Instrumental.pdf	444	1954
297	Pinkard,M-Tauber,D-Tracey,W	Them There Eyes.pdf	422	1930
298	Porter, Cole	All Of You.pdf	10	1954
299	Porter, Cole	Anything Goes.pdf	18	1934
300	Porter, Cole	At Long Last Love.pdf	24	1938
301	Porter, Cole	Easy To Love-G.pdf	94	1934
302	Porter, Cole	Ev'ry Time We Say Goodbye.pdf	97	1944
303	Porter, Cole	From This Moment On.pdf	119	1950
304	Porter, Cole	Get Out Of Town.pdf	124	1938
305	Porter, Cole	I Concentrate On You.pdf	151	1940
306	Porter, Cole	I Get A Kick Out Of You.pdf	158	1934
307	Porter, Cole	I Love You-Eb.pdf	165	1944
308	Porter, Cole	I've Got You Under My Skin-2pages.pdf	192	1936
309	Porter, Cole	It's All Right With Me-2 pages.pdf	221	1953
310	Porter, Cole	Just One Of Those Things-2 pages.pdf	233	1935
311	Porter, Cole	Love For Sale-2 pages.pdf	248	1931
312	Porter, Cole	My Heart Belongs To Daddy.pdf	283	1938
313	Porter, Cole	Night And Day.pdf	300	1932
314	Porter, Cole	What Is This Thing Called Love.pdf	465	1929
315	Porter, Cole	You'd Be So Nice To Come Home To.pdf	493	1943
316	Rainger, R.	Easy Living.pdf	92	1937
317	Rainger, R.	Thanks For The Memory.pdf	417	1938
318	Rainger, Ralph	I Wished On The Moon.pdf	177	1935
319	Rainger, Ralph	If I Should Lose You.pdf	199	1936
320	Raskin, David	Laura.pdf	240	1944
321	Redmon, Don	Gee Baby Ain't I Good To You.pdf	121	1929
322	Redmon, Don, Traditional	Saint James Infirmary Blues-Instrumental.pdf	351	1925
323	Reid, Billy	Gypsy, The.pdf	134	1945
324	Reinhfardt, Django	Nuages-instrumental.pdf	306	1946
325	Robin-Whiting-Chase	My Ideal-Eb.pdf	285	1930
326	Robingson, W.	Old Folks.pdf	309	1938
327	Robinson, R.	Portrait Of Jennie.pdf	337	1948
328	Robinson, Russel-Conrad,J.	Margie.pdf	265	1920
329	Robinson, Russel-Conrad,J.	Mountain Greenery.pdf	278	1926
330	Rodgers, Richard	Bewitched, Bothered and Bewildered.pdf	33	1940
331	Rodgers, Richard	Blue Moon.pdf	42	1937
332	Rodgers, Richard	Blue Room.pdf	43	1926
333	Rodgers, Richard	Dancing On the Ceiling.pdf	71	1930
334	Rodgers, Richard	Falling In Love With Love.pdf	102	1938
335	Rodgers, Richard	Have You Met Miss Jones.pdf	137	1937
336	Rodgers, Richard	I Could Write A Book.pdf	152	1940
337	Rodgers, Richard	I Didn't Know What Time It Was.pdf	155	1939
338	Rodgers, Richard	I Wish I Were In Love Again.pdf	176	1937
339	Rodgers, Richard	Isn't It Romantic.pdf	213	1932
340	Rodgers, Richard	It Might As Well Be Spring.pdf	218	1945
341	Rodgers, Richard	It Never Entered My Mind.pdf	219	1940
342	Rodgers, Richard	Lady Is A Tramp, The.pdf	239	1937
343	Rodgers, Richard	Little Girl Blue.pdf	244	1935
344	Rodgers, Richard	Lover.pdf	256	1932

## Song List by Composer

Item	Composer	Title	Page	Year
345	Rodgers, Richard	Manhattan.pdf	264	1925
346	Rodgers, Richard	My Favorite Things.pdf	280	1959
347	Rodgers, Richard	My Funny Valentine.pdf	282	1937
348	Rodgers, Richard	My Heart Stood Still.pdf	284	1927
349	Rodgers, Richard	My Romance.pdf	290	1935
350	Rodgers, Richard	Spring Is Here.pdf	385	1938
351	Rodgers, Richard	Surrey With The Fringe On Top.pdf	404	1943
352	Rodgers, Richard	There's A Small Hotel-G.pdf	425	1936
353	Rodgers, Richard	This Can't Be Love.pdf	431	1938
354	Rodgers, Richard	Thou Swell.pdf	432	1927
355	Rodgers, Richard	Where Or When-F.pdf	473	1937
356	Rodgers, Richard	With A Song In My Heart.pdf	481	1929
357	Rodgers, Richard	You Are Too Beautiful.pdf	491	1933
358	Roemheld, Heinz Eric	Ruby.pdf	349	1952
359	Rollins, Sonny	Airegin-instrumental.pdf	6	1954
360	Rollins, Sonny	Pent Up House-Instrumental.pdf	328	1956
361	Rollins, Sonny	St. Thomas-Instrumental.pdf	386	1956
362	Rollins, Sonny	Strode Rode-instrumental.pdf	397	1956
363	Romberg, Sigmund	Lover, Come Back To Me-Eb.pdf	255	1928
364	Romberg, Sigmund	Softly As A Morning Sunrise.pdf	368	1928
365	Ronnell, Ann	Willow Weep For Me-2pages.pdf	478	1932
366	Rouse, Charlie	Bitter Sweet-intrumental.pdf	35	1950
367	Ruby, Harry	Thinking Of You.pdf	430	1927
368	Ruby, Harry	Three Little Words.pdf	433	1930
369	Sampson, Edgar	Blue Lou.pdf	41	1935
370	Schertzinger, Victor	I Remember You.pdf	170	1941
371	Schertzinger, Victor	Tangerine.pdf	413	1941
372	Schwartz, Anton	Dancing In The Dark.pdf	70	1931
373	Schwartz, Anton	Gal In Calico, A.pdf	120	1946
374	Schwartz, Arthur	Alone Together.pdf	13	1932
375	Segal, Jack	When Sunny Gets Blue.pdf	469	1956
376	Seusse, Nadin Dana	My Silent Love.pdf	293	1931
377	Shapiro, T.-Lawrence, J.	Handful Of Stars-2 pages.pdf	135	1940
378	Shapiro, T.-Campbell, J-Connelly,	If I Had You.pdf	197	1928
379	Shavers, Charlie	Undecided.pdf	449	1938
380	Shearing, George	Lullaby Of Birdland.pdf	257	1952
381	Sherwin, Manning	Nightingale Sang In Berkeley Square, A.pdf	304	1939
382	Signorelli, Frank-Malneck, Matty	Stairway To The Stars.pdf	387	1939
383	Silver, Horace	Nica's Dream-instrumental.pdf	298	1956
384	Silver, Horace	Peace-instrumental.pdf	326	1959
385	Silver, Horace	Preacher-The-Instrumental.pdf	338	1955
386	Silver, Horace	Strollin'-Instrumental.pdf	398	1960
387	Silvers, Louis	April Showers.pdf	20	1921
388	Stept, S.	Please Don't Talk About Me When I'm Gone.pdf	334	1930
389	Stordhal, Axel, Weston, Paul	Day By Day.pdf	73	1946
390	Strachey, Jack	These Foolish Things (Remind Me Of You).pdf	426	1936
391	Strayhorn, Billy	Chelsea Bridge-instrumental.pdf	62	1941
392	Strayhorn, Billy	Lush Life-instrumental.pdf	259	1938
393	Strayhorn, Billy	Take The A Train.pdf	411	1939

## Song List by Composer

Item	Composer	Title	Page	Year
394	Styne, Jules	I Fall In Love Too Easily.pdf	157	1944
395	Styne, Jules	It's You Or No One.pdf	225	1948
396	Styne, Jules	Just In Time.pdf	232	1956
397	Styne, Jules	Party's Over, The.pdf	325	1956
398	Styne, Jules	People-2 pages.pdf	329	1963
399	Styne, Jules	Things We Did Last Summer.pdf	429	1946
400	Styne, Jules	Time After Time.pdf	436	1946
401	Suessdorf, Karl	Moonlight In Vermont.pdf	275	1944
402	Swan, Elnar Aaron	When Your Lover Has Gone.pdf	471	1931
403	Swift, Kay	Can't We Be Friends.pdf	57	1929
404	Swift, Kay	Fine and Dandy.pdf	105	1930
405	Taylor, Billy	Upper Manhattan Medcal Group-Instrumental.pdf	450	1959
406	Thielesman, Toot	Bluesette-2 pages.pdf	47	1962
407	Thompson, Charles-Jaquet, Illino	Robbin's Nest.pdf	344	1947
408	Tizol, Juan	Perdido-2 pages.pdf	331	1942
409	Torme, Mel	Born To Be Blue.pdf	50	1946
410	Traditionasl	Dear Old Stockholm-Instrumental.pdf	76	OLD
411	Turentine, Stanley	Sugar-Instrumental.pdf	399	1971
412	Valle, Marcos	Summer Samba.pdf	400	1964
413	Van Heusen, Jimmy	But Beautiful.pdf	52	1947
414	Van Heusen, Jimmy	Darn That Dream.pdf	72	1939
415	Van Heusen, Jimmy	Here's That Rainy Day.pdf	139	1953
416	Van Heusen, Jimmy	I Thought About You.pdf	173	1939
417	Van Heusen, Jimmy	Imagination.pdf	203	1940
418	Van Heusen, Jimmy	It Could Happen To You.pdf	216	1944
419	Van Heusen, Jimmy	It's Always You.pdf	223	1941
420	Van Heusen, Jimmy	Like Someone In Love.pdf	242	1944
421	Van Heusen, Jimmy	Nancy (With The Laughing Face).pdf	295	1942
422	Van Heusen, Jimmy	Polka Dots And Moonbeams.pdf	335	1940
423	Waldron, Matt	Soul Eyes-instrumental.pdf	381	1957
424	Waller, Fats	Ain't Misbehavin'.pdf	4	1929
425	Waller, Fats	Black and Blue.pdf	36	1929
426	Waller, Fats	Honeysuckle Rose.pdf	141	1929
427	Waller, Fats	Keepin' Out Of Mischief Now.pdf	237	1929
428	Warren, Harry	I Only Have Eyes For You.pdf	167	1934
429	Warren, Harry	Jeepers Creepers.pdf	226	1938
430	Warren, Harry	Lulu's Back In Town.pdf	258	1935
431	Warren, Harry	More I See You, The.pdf	276	1945
432	Warren, Harry	September In The Rain.pdf	355	1937
433	Warren, Harry	There Will Never Be Another You.pdf	424	1942
434	Webb, Jim	Didn't We.pdf	81	1968
435	Weill, Kurt	Mack The Knife-2 pages.pdf	260	1928
436	Weill, Kurt	My Ship.pdf	292	1941
437	Weill, Kurt	September Song.pdf	356	1938
438	Weill, Kurt	Speak Low.pdf	382	1943
439	Westikn, Randy	High-Fly-Instrumental.pdf	140	1958
440	Weston, P.	I Should Care.pdf	171	1944
441	Whiting, Richard, A.	Too Marvelous For Words.pdf	440	1937
442	Wilson, Meredith	Till There Was You-C.pdf	435	1957

## Song List by Composer

Item	Composer	Title	Page	Year
443	Wolt-Landesman	Spring Can Really Hang You Up The Most-Eb-2	383	1955
444	Wood, Guy	My One And Only Love-Eb.pdf	289	1952
445	Wrubel, A.	I'm Afraid The Masquerade Is Over.pdf	183	1938
446	Wruble, Allie	Gone With The Wind-C.pdf	130	1937
447	Youmans, Vincent	I Know That You Know.pdf	163	1926
448	Youmans, Vincent	I Want To Be Happy.pdf	175	1925
449	Youmans, Vincent	More Than You Know.pdf	277	1929
450	Youmans, Vincent	My Foolish Heart.pdf	281	1949
451	Youmans, Vincent	Sometimes I'm Happy.pdf	375	1927
452	Youmans, Vincent	Stella By Starlight.pdf	392	1934
453	Youmans, Vincent	Tea For Two.pdf	414	1925
454	Youmans, Vincent	Time On My Hands.pdf	437	1930
455	Youmans, Vincent	Without A Song-2 pages.pdf	482	1929
456	Young, Victor	Beautiful Love.pdf	30	1931
457	Young, Victor	Can't We Talk It Over.pdf	58	1932
458	Young, Victor	I Don't Stand A Ghost Of A Chance With You.pdf	156	1932
459	Young, Victor	Love Letters.pdf	252	1945
460	Young, Victor	Sweet Sue.pdf	408	1928
461	Young, Victor	Weaver Of Dreams.pdf	459	1960
462	Young, Victor	When I Fall In Love.pdf	467	1952
463	Zawinal, Joe	Mercy, Mercy, Mercy-C.pdf	269	1966

## Song List by Date

Item	Year	Title	Page	Composer
1	1910	Some Of These Days-F.pdf	371	Brooks, Shelton
2	1912	Frankie and Johnny.pdf	117	Frank and Bert Leighton
3	1912	My Melancholy Baby.pdf	287	Burnett, Ernie
4	1916	Poor Butterfly.pdf	336	Hubbel, Raymond
5	1917	Indiana (Back Home In).pdf	212	Hanley, J.F.
6	1917	Rose Room.pdf	346	Hickman, A.
7	1918	After You've Gone.pdf	2	Layton, Turner
8	1919	Indian Summer.pdf	211	Herbert, Victor
9	1920	Margie.pdf	265	Robinson, Russel-Conrad,J.
10	1921	April Showers.pdf	20	Silvers, Louis
11	1921	Toot, Toot, Tootsie.pdf	441	Fiorito, T.
12	1922	Blue and Broken Hearted-Instrumental.pdf	38	Leslie, Handman, Clark
13	1922	My Buddy.pdf	279	Donaldson, Walter
14	1924	Fascinating Rhythm.pdf	103	Gershwin, George
15	1924	Man I Love, The.pdf	263	Gershwin, George
16	1924	Oh, Lady Be Good.pdf	307	Gershwin, George
17	1924	Somebody Loves Me.pdf	372	Gershwin, George
18	1925	Always.pdf	15	Berlin, Irving
19	1925	I Never Knew-F.pdf	166	Fiorito, T.
20	1925	I Want To Be Happy.pdf	175	Youmans, Vincent
21	1925	Manhattan.pdf	264	Rodgers, Richard
22	1925	Remember.pdf	343	Berlin, Irving
23	1925	Saint James Infirmary Blues-Instrumental.pdf	351	Redmon, Don, Traditional
24	1925	Sweet Georgia Brown.pdf	406	Bernier, Ben – Pinkard, Maceo
25	1925	Tea For Two.pdf	414	Youmans, Vincent
26	1925	Yes Sir, That's My Baby.pdf	488	Donaldson, Walter
27	1926	Blue Room.pdf	43	Rodgers, Richard
28	1926	Blue Skies-F.pdf	44	Berlin, Irving
29	1926	Bye, Bye Blackbird.pdf	54	Henderson, Ray
30	1926	I Can't Believe That You're In Love With Me.pdf	148	McHugh, Jimmy
31	1926	I Know That You Know.pdf	163	Youmans, Vincent
32	1926	If I Could Be With You One Hour Tonight.pdf	196	Johnson, J.P.
33	1926	Mountain Greenery.pdf	278	Robinson, Russel-Conrad,J.
34	1926	Someone To Watch Over Me-C.pdf	374	Gershwin, George
35	1926	Sunday.pdf	402	Conn, Chester
36	1927	Ain't She Sweet-Bb.pdf	5	Ager, Milton
37	1927	Girl Of My Dreams-instrumental.pdf	127	Clapp, Sunny
38	1927	My Heart Stood Still.pdf	284	Rodgers, Richard
39	1927	S Wonderful.pdf	350	Gershwin, George
40	1927	Sometimes I'm Happy.pdf	375	Youmans, Vincent
41	1927	Soon-C.pdf	379	Gershwin, George
42	1927	Stardust-2 pages.pdf	389	Carmichael, Hoagy
43	1927	Strike Up The Band.pdf	396	Gershwin, George
44	1927	Thinking Of You.pdf	430	Ruby, Harry
45	1927	Thou Swell.pdf	432	Rodgers, Richard
46	1928	Crazy Rhythm.pdf	68	Ceaser, Irving, Wolfe, Roger
47	1928	Embraceable You.pdf	95	Gershwin, George
48	1928	How Long Has This Been Going On-F.pdf	146	Gershwin, George
49	1928	I Can't Give You Anything But Love, Baby.pdf	150	McHugh, Jimmy

## Song List by Date

Item	Year	Title	Page	Composer
50	1928	I've Got A Crush On You.pdf	190	Gershwin, George
51	1928	If I Had You.pdf	197	Shapiro, T-Campbell, J-Connelly,
52	1928	Lover, Come Back To Me-Eb.pdf	255	Romberg, Sigmund
53	1928	Mack The Knife-2 pages.pdf	260	Weill, Kurt
54	1928	Makin' Whoopee.pdf	262	Donaldson, Walter
55	1928	Softly As A Morning Sunrise.pdf	368	Romberg, Sigmund
56	1928	Sonny Boy.pdf	378	De Sylva, Brown Henderson
57	1928	Sweet Lorraine.pdf	407	Burwell. Cliff
58	1928	Sweet Sue.pdf	408	Young, Victor
59	1929	Ain't Misbehavin'.pdf	4	Waller, Fats
60	1929	Am I Blue.pdf	16	Akst, Harry
61	1929	Black and Blue.pdf	36	Waller, Fats
62	1929	Can't We Be Friends.pdf	57	Swift, Kay
63	1929	Gee Baby Ain't I Good To You.pdf	121	Redmon, Don
64	1929	Honeysuckle Rose.pdf	141	Waller, Fats
65	1929	I'm Confessin' That I Love You.pdf	185	Grant, Sterlaing-Smith, Chris
66	1929	Just You, Just Me-instrumental.pdf	236	Greer, Jesse
67	1929	Keepin' Out Of Mischief Now.pdf	237	Waller, Fats
68	1929	Liza (All the Clouds'll Roll Away).pdf	246	Gershwin, George
69	1929	Mean To Me.pdf	266	Alhert, Fred E.
70	1929	More Than You Know.pdf	277	Youmans, Vincent
71	1929	Rockin' Chair.pdf	345	Carmichael, Hoagy
72	1929	She's Funny That Way.pdf	358	Moret, Neil
73	1929	What Is This Thing Called Love.pdf	465	Porter, Cole
74	1929	With A Song In My Heart.pdf	481	Rodgers, Richard
75	1929	Without A Song-2 pages.pdf	482	Youmans, Vincent
76	1930	Bidin' My Time.pdf	34	Gershwin, George
77	1930	Body And Soul.pdf	49	Green, Johnny
78	1930	Boy Next Door, The-G.pdf	51	Martin, Hugh-Blaine, Ralph
79	1930	But Not For Me.pdf	53	Gershwin, George
80	1930	Bye, Bye, Blues.pdf	55	Hamm, Fred
81	1930	Dancing On the Ceiling.pdf	71	Rodgers, Richard
82	1930	Exactly Like You.pdf	101	McHugh, Jimmy
83	1930	Fine and Dandy.pdf	105	Swift, Kay
84	1930	Georgia On My Mind.pdf	122	Carmichael, Hoagy
85	1930	Get Happy.pdf	123	Arlen, Harold
86	1930	I Got Rhythm.pdf	160	Gershwin, George
87	1930	I Want A Little Girl.pdf	174	Moll, Billy
88	1930	Love Walked In.pdf	253	Gershwin, George
89	1930	Memories Of You-C.pdf	268	Blake, Eubie
90	1930	Mood Indigo-instrumental.pdf	272	Ellington, Duke-Bigard, Barney
91	1930	My Ideal-Eb.pdf	285	Robin-Whiting-Chase
92	1930	On The Sunny Side Of The Street.pdf	314	McHugh, Jimmy
93	1930	Please Don't Talk About Me When I'm Gone.pdf	334	Stept, S.
94	1930	Them There Eyes.pdf	422	Pinkard, M-Tauber, D-Tracey, W
95	1930	Three Little Words.pdf	433	Ruby, Harry
96	1930	Time On My Hands.pdf	437	Youmans, Vincent
97	1931	All Of Me-Bb.pdf	9	Etting, Ruth
98	1931	As Time Goes By-C.pdf	23	Hupfeld, Herman

## Song List by Date

Item	Year	Title	Page	Composer
99	1931	Beautiful Love.pdf	30	Young, Victor
100	1931	Dancing In The Dark.pdf	70	Schwartz, Anton
101	1931	I Apologize.pdf	147	Hoffman, Al-Goodhart-Nelson, E
102	1931	I Surrender Dear.pdf	172	Barris, Harry
103	1931	It Don't Mean A Thing.pdf	217	Ellington, Duke
104	1931	Just Friends.pdf	231	Klenner, John
105	1931	Little Girl.pdf	245	Henry, Francis-Hyde, Madeline
106	1931	Love For Sale-2 pages.pdf	248	Porter, Cole
107	1931	My Silent Love.pdf	293	Seusse, Nadin Dana
108	1931	On the Trail-instrumental.pdf	315	Grofe, Ferde
109	1931	Out Of Nowhere.pdf	323	Green, Johnny
110	1931	Sweet and Lovely.pdf	405	Arnheim, G. - Lemare, J.
111	1931	When Your Lover Has Gone.pdf	471	Swan, Elnar Aaron
112	1931	Wrap Your Troubles In Dreams.pdf	486	Barris, Harry
113	1932	Alone Together.pdf	13	Schwartz, Arthur
114	1932	April In Paris.pdf	19	Duke, Vernon
115	1932	Between the Devil and the Deep Blue Sea.pdf	32	Arlen, Harold
116	1932	Can't We Talk It Over.pdf	58	Young, Victor
117	1932	Don't Blame Me.pdf	86	McHugh, Jimmy
118	1932	I Don't Stand A Ghost Of A Chance With You.pdf	156	Young, Victor
119	1932	I'll Never Be The Same.pdf	178	Malneck, M.-Signorelli, F,
120	1932	I've Got The World On A String.pdf	191	Arlen, Harold
121	1932	I've Told Ev'ry Little Star-Eb.pdf	195	Kern, Jerome
122	1932	Isn't It Romantic.pdf	213	Rodgers, Richard
123	1932	Lover.pdf	256	Rodgers, Richard
124	1932	Night And Day.pdf	300	Porter, Cole
125	1932	Song Is You, The-2pages.pdf	376	Kern, Jerome
126	1932	Sophisticated Lady-F.pdf	380	Ellington, Duke
127	1932	Willow Weep For Me-2pages.pdf	478	Ronnell, Ann
128	1933	Deep Purple.pdf	78	De Rose, Peter
129	1933	Everything I Have Is Yours.pdf	100	Lane, Burton
130	1933	How Deep Is The Ocean.pdf	143	Berlin, Irving
131	1933	I Cover The Waterfront.pdf	153	Green, Johnny
132	1933	I'm Getting Sentimental Over You.pdf	186	Bassman, George
133	1933	If I Love Again.pdf	198	Oakland, Ben
134	1933	Moonglow (And Love).pdf	274	Hudson, Will-Mills, Irving
135	1933	Rosetta.pdf	347	Hines, Earl "Fatha"
136	1933	Smoke Gets In Your Eyes.pdf	365	Kern, Jerome
137	1933	Stormy Weather-2 pages.pdf	394	Arlen, Harold
138	1933	What Is There To Say.pdf	464	Duke, Vernon
139	1933	Yesterdays.pdf	489	Kern, Jerome
140	1933	You Are Too Beautiful.pdf	491	Rodgers, Richard
141	1934	Anything Goes.pdf	18	Porter, Cole
142	1934	As Long As I Live.pdf	22	Arlen, Harold
143	1934	Autumn In New York.pdf	25	Duke, Vernon
144	1934	East of the Sun (and West of the Moon).pdf	91	Bowman, Brooks
145	1934	Easy To Love-G.pdf	94	Porter, Cole
146	1934	For All We know.pdf	112	Lewis, John
147	1934	I Get A Kick Out Of You.pdf	158	Porter, Cole

## Song List by Date

Item	Year	Title	Page	Composer
148	1934	I Only Have Eyes For You.pdf	167	Warren, Harry
149	1934	Ill Wind.pdf	202	Arlen, Harold
150	1934	Love Is Just Around The Corner.pdf	251	Gensler, Lewis E.
151	1934	My Old Flame.pdf	288	Johnston, Arthur
152	1934	Solitude.pdf	370	Ellington, Duke
153	1934	Stars Fell On Alabama.pdf	391	Perkins, Frank
154	1934	Stella By Starlight.pdf	392	Youmans, Vincent
155	1934	Stompin' At The Savoy-instrumental.pdf	393	Goodman, Benny
156	1934	Summertime.pdf	401	Gershwin, George
157	1934	Very Thought Of You, The.pdf	451	Noble, Ray
158	1934	What A Difference A Day Made.pdf	460	Grever, Maria
159	1935	Blue Lou.pdf	41	Sampson, Edgar
160	1935	Cheek To Cheek.pdf	61	Berlin, Irving
161	1935	I Wished On The Moon.pdf	177	Rainger, Ralph
162	1935	I'm In The Mood For Love.pdf	187	McHugh, Jimmy
163	1935	In A Sentimental Mood-C.pdf	205	Ellington, Duke
164	1935	It Ain't Necessarily So-2 pages.pdf	214	Gershwin, George
165	1935	Just One Of Those Things-2 pages.pdf	233	Porter, Cole
166	1935	Little Girl Blue.pdf	244	Rodgers, Richard
167	1935	Lulu's Back In Town.pdf	258	Warren, Harry
168	1935	My Romance.pdf	290	Rodgers, Richard
169	1936	Caravan-instrumental.pdf	60	Ellington, Duke
170	1936	Fine Romance, A.pdf	106	Kern, Jerome
171	1936	I Can't Get Started.pdf	149	Duke, Vernon
173	1936	I've Got You Under My Skin-2pages.pdf	192	Porter, Cole
174	1936	If I Should Lose You.pdf	199	Rainger, Ralph
175	1936	In The Chapel In The Moonlight.pdf	207	Hill, Billy
176	1936	Pennies From Heaven.pdf	327	Johnston, Arthur
177	1936	Pick Yourself Up.pdf	333	Kern, Jerome
178	1936	Smile.pdf	364	Chaplin, Charlie
179	1936	There Is No Greater Love.pdf	423	Jones, Isham
180	1936	There's A Small Hotel-G.pdf	425	Rodgers, Richard
181	1936	These Foolish Things (Remind Me Of You).pdf	426	Strachey, Jack
182	1936	Touch Of Your Lips, The.pdf	443	Noble, Ray
183	1936	Way You Look Tonight, The.pdf	457	Kern, Jerome
184	1937	All God's Chillun Got Rhythm.pdf	8	Kaper, Bonislaw
185	1937	Blue Moon.pdf	42	Rodgers, Richard
186	1937	Easy Living.pdf	92	Rainger, R.
187	1937	Foggy Day, A.pdf	110	Gershwin, George
188	1937	Gone With The Wind-C.pdf	130	Wruble, Allie
189	1937	Have You Met Miss Jones.pdf	137	Rodgers, Richard
190	1937	I Wish I Were In Love Again.pdf	176	Rodgers, Richard
191	1937	I'll Take Romance.pdf	182	Oakland, Ben
192	1937	Lady Is A Tramp, The.pdf	239	Rodgers, Richard
193	1937	My Funny Valentine.pdf	282	Rodgers, Richard
194	1937	Nice Work If You Can Get It.pdf	299	Gershwin, George
195	1937	Once In A While.pdf	317	Edwards, Michael
196	1937	September In The Rain.pdf	355	Warren, Harry
197	1937	Someday My Prince Will Come-Eb.pdf	373	Churchill, Frank



## Song List by Date

Item	Year	Title	Page	Composer
198	1937	That Old Feeling.pdf	420	Fain, Sammy
199	1937	They Can't Take That Away From Me-2 pages.pdf	427	Gershwin, George
200	1937	Too Marvelous For Words.pdf	440	Whiting, Richard, A.
201	1937	Where Are You.pdf	472	McHugh, Jimmy
202	1937	Where Or When-F.pdf	473	Rodgers, Richard
203	1938	At Long Last Love.pdf	24	Porter, Cole
204	1938	Blue And Sentimental.pdf	39	Basie, Count
205	1938	Cherokee.pdf	63	Noble, Ray
206	1938	Don't Be That Way-instrumental.pdf	85	Goodman, Benny-Sampson, E.
207	1938	Don't Worry 'Bout Me-F.pdf	89	Bloom, Rube
208	1938	Falling In Love With Love.pdf	102	Rodgers, Richard
209	1938	Get Out Of Town.pdf	124	Porter, Cole
210	1938	Heart And Soul.pdf	138	Carmichael, Hoagy
211	1938	I Let A Song Go Out Of My Heart-C.pdf	164	Ellington, Duke
212	1938	I'm Afraid The Masquerade Is Over.pdf	183	Wrubel, A.
213	1938	Jeepers Creepers.pdf	226	Warren, Harry
214	1938	Jumpin' At The Woodside-instrumental.pdf	230	Basie, Count
215	1938	Love Is Here To Stay.pdf	250	Gershwin, George
216	1938	Lush Life-instrumental.pdf	259	Strayhorn, Billy
217	1938	My Heart Belongs To Daddy.pdf	283	Porter, Cole
218	1938	Nearness Of You, The.pdf	297	Carmichael, Hoagy
219	1938	Old Folks.pdf	309	Robinson, W.
220	1938	Prelude To A Kiss.pdf	339	Ellington, Duke
221	1938	September Song.pdf	356	Weill, Kurt
222	1938	Small Fry-2pages.pdf	362	Carmichael, Hoagy
223	1938	Spring Is Here.pdf	385	Rodgers, Richard
224	1938	Thanks For The Memory.pdf	417	Rainger, R.
225	1938	This Can't Be Love.pdf	431	Rodgers, Richard
226	1938	Topsy-Instrumental.pdf	442	Durham, Eddie
227	1938	Two Sleepy People-2 pages.pdf	447	Carmichael, Hoagy
228	1938	Undecided.pdf	449	Shavers, Charlie
229	1939	All The Things You Are.pdf	11	Kern, Jerome
230	1939	Darn That Dream.pdf	72	Van Heusen, Jimmy
231	1939	Flying Home-Instrumental.pdf	109	Goodman, Benny-Hampton, Lior
232	1939	I Didn't Know What Time It Was.pdf	155	Rodgers, Richard
233	1939	I Thought About You.pdf	173	Van Heusen, Jimmy
234	1939	In A Mellow Tone.pdf	204	Ellington, Duke
235	1939	Lady Bird-instrumental.pdf	238	Dameron, Tadd
236	1939	Nightingale Sang In Berkeley Square, A.pdf	304	Sherwin, Manning
237	1939	Over The Rainbow.pdf	324	Arlen, Harold
238	1939	Stairway To The Stars.pdf	387	Signorelli, Frank-Malneck, Matty
239	1939	Take The A Train.pdf	411	Strayhorn, Billy
240	1939	What's New.pdf	466	Haggart, Bob
241	1939	You Are My Sunshine.pdf	490	Davis, Jimmie – Mitchell, Charle
242	1940	Bewitched, Bothered and Bewildered.pdf	33	Rodgers, Richard
243	1940	Cabin In The Sky.pdf	56	Duke, Vernon
244	1940	Cotton Tail-instrumental.pdf	67	Ellington, Duke
245	1940	Do Nothin' Till You Hear From Me.pdf	83	Ellington, Duke
246	1940	Don't Get Around Much Anymore-C-instrumental	88	Ellington, Duke

## Song List by Date

Item	Year	Title	Page	Composer
247	1940	Everything Happens To Me-2 pages.pdf	98	Dennis, Matt
248	1940	Flamingo.pdf	107	Grouya, Ted
249	1940	Fools Rush In.pdf	111	Bloom, Rube
250	1940	Handful Of Stars-2 pages.pdf	135	Shapiro, T.-Lawrence, J.
251	1940	How High The Moon.pdf	144	Lewis, John
252	1940	I Concentrate On You.pdf	151	Porter, Cole
253	1940	I Could Write A Book.pdf	152	Rodgers, Richard
254	1940	I Hear Music.pdf	162	Lane, Burton
255	1940	I'll Never Smile Again.pdf	179	Lowe, Ruth
256	1940	Imagination.pdf	203	Van Heusen, Jimmy
257	1940	It Never Entered My Mind.pdf	219	Rodgers, Richard
258	1940	It's A Blue World.pdf	220	Forrest, Chet-Wright, Bob
259	1940	Polka Dots And Moonbeams.pdf	335	Van Heusen, Jimmy
260	1940	Soft Winds-Instrumental.pdf	367	Goodman, Benny
261	1940	Taking A Chance On Love.pdf	412	Duke, Vernon
262	1940	When You Wish Upon A Star-Eb.pdf	470	Jarline, Leigh – Washington, Ne
263	1940	Will You Still Be Mine.pdf	477	Dennis, Matt
264	1941	Blues In The Night-2 pages.pdf	45	Arlen, Harold
265	1941	Chelsea Bridge-instrumental.pdf	62	Strayhorn, Billy
266	1941	God Bless The Child.pdf	129	Herzog, A.
267	1941	How About You.pdf	142	Lane, Burton
268	1941	I Got It Bad And That Ain't Good.pdf	159	Ellington, Duke
269	1941	I Hear A Rhapsody.pdf	161	Fragos, G.-Baker, J.-Gasparre, I
270	1941	I Remember You.pdf	170	Schertzinger, Victor
271	1941	It's Always You.pdf	223	Van Heusen, Jimmy
272	1941	Just Squeeze Me.pdf	235	Ellington, Duke
273	1941	Lover Man (Oh, Where Can You Be).pdf	254	Davis, Jimmy-Ramirez, Roger R
274	1941	My Ship.pdf	292	Weill, Kurt
275	1941	Night In Tunisia-2 pages-Instrumental.pdf	302	Gillespie, Dizzy
276	1941	Skylark.pdf	361	Carmichael, Hoagy
277	1941	Smooth One-A-Instrumental.pdf	366	Goodman, Benny
278	1941	Tangerine.pdf	413	Schertzinger, Victor
279	1941	Tis Autumn.pdf	438	Nemo, Henry
280	1941	Violets For Your Furs.pdf	452	Dennis, Matt
281	1941	You Don't Know What Love Is.pdf	492	De Paul, Gene
282	1942	Dearly Beloved.pdf	77	Kern, Jerome
283	1942	I'll Remember April.pdf	181	De Paul, Gene
284	1942	I'm Old Fashioned.pdf	189	Kern, Jerome
285	1942	Jersey Bounce.pdf	227	Bradshaw, T.-Johnson, E-Platter, E
286	1942	Nancy (With The Laughing Face).pdf	295	Van Heusen, Jimmy
287	1942	Perdido-2 pages.pdf	331	Tizol, Juan
288	1942	That Old Black Magic-2 pages.pdf	418	Arlen, Harold
289	1942	There Will Never Be Another You.pdf	424	Warren, Harry
290	1942	What Am I Here For.pdf	461	Ellington, Duke
291	1943	Come Sunday-instrumental.pdf	65	Ellington, Duke
292	1943	Day Dream.pdf	74	Ellington, Duke-Strayhorn, Billy
293	1943	My Shining Hour.pdf	291	Arlen, Harold
294	1943	One For My Baby-2 pages.pdf	318	Arlen, Harold
295	1943	Speak Low.pdf	382	Weill, Kurt

## Song List by Date

Item	Year	Title	Page	Composer
296	1943	Star Eyes.pdf	388	De Paul, Gene
297	1943	Surrey With The Fringe On Top.pdf	404	Rodgers, Richard
298	1943	Woody 'n You-Instrumental.pdf	484	Gillespie, Dizzy
299	1943	You'd Be So Nice To Come Home To.pdf	493	Porter, Cole
300	1944	Candy.pdf	59	Kramer, Alex
301	1944	Don't Explain.pdf	87	Herzog, Arthur Jr.
302	1944	Ev'ry Time We Say Goodbye.pdf	97	Porter, Cole
303	1944	Good Bait-Instrumental.pdf	131	Dameron, Tadd
304	1944	I Didn't Know About You.pdf	154	Ellington, Duke
305	1944	I Fall In Love Too Easily.pdf	157	Styne, Jules
306	1944	I Love You-Eb.pdf	165	Porter, Cole
307	1944	I Should Care.pdf	171	Weston, P.
308	1944	I'm Beginning To See The Light.pdf	184	Ellington, Duke
309	1944	It Could Happen To You.pdf	216	Van Heusen, Jimmy
310	1944	Laura.pdf	240	Raskin, David
311	1944	Like Someone In Love.pdf	242	Van Heusen, Jimmy
312	1944	Long Ago And Far Away.pdf	247	Kern, Jerome
313	1944	Moonlight In Vermont.pdf	275	Suessdorf, Karl
314	1945	Autumn Leaves.pdf	26	Kosma, Joseph
315	1945	Gypsy, The.pdf	134	Reid, Billy
316	1945	I'm Just A Lucky So And So.pdf	188	Ellington, Duke
317	1945	It Might As Well Be Spring.pdf	218	Rodgers, Richard
318	1945	Love Letters.pdf	252	Young, Victor
319	1945	More I See You, The.pdf	276	Warren, Harry
320	1945	Since I Fell For You.pdf	360	Johnson, Buddy
321	1945	We'll Be Together Again.pdf	458	Fisher, Carl
322	1946	Angel Eyes.pdf	17	Dennis, Matt
323	1946	Born To Be Blue.pdf	50	Torme, Mel
324	1946	Come Rain Or Come Shine.pdf	64	Arlen, Harold
325	1946	Day By Day.pdf	73	Stordhal, Axel, Weston, Paul
326	1946	Gal In Calico, A.pdf	120	Schwartz, Anton
327	1946	Good Morning Heartache.pdf	132	Fisher, Dan-Drake, Ervis
328	1946	If You Could See Me Now.pdf	201	Dameron, Tadd
329	1946	In Love In Vain.pdf	206	Kern, Jerome
330	1946	Nuages-instrumental.pdf	306	Reinhfardt, Django
331	1946	Ray's Song-Instrumental.pdf	341	Brown, Ray
332	1946	Tenderly.pdf	416	Gross, Walter
333	1946	Things We Did Last Summer.pdf	429	Styne, Jules
334	1946	Till The Clouds Roll By-Instrumental.pdf	434	Kern, Jerome
335	1946	Time After Time.pdf	436	Styne, Jules
336	1946	Yardbird Suite-Instrumental.pdf	487	Parker, Charlie
337	1947	Almost Like Being In Love.pdf	12	Loewe, Frederick
338	1947	But Beautiful.pdf	52	Van Heusen, Jimmy
339	1947	Four Brothers-instrumental.pdf	115	Guiffre, Jimmy
340	1947	Green Dolphin Street, On.pdf	133	Kaper, Bonislav
341	1947	Nature Boy-G.pdf	296	Abhez, Eden
342	1947	No Moon At All.pdf	305	Mann, David
343	1947	Old Devil Moon.pdf	308	Lane, Burton
344	1947	Our Delight-Instrumental.pdf	322	Dameron, Tadd

## Song List by Date

Item	Year	Title	Page	Composer
345	1947	Red Top-Instrumental.pdf	342	Hampton, Lionel
346	1947	Robbin's Nest.pdf	344	Thompson, Charles-Jaquet, Illino
347	1947	Ruby My Dear-Instrumental.pdf	348	Monk, Thelonius
348	1948	It's You Or No One.pdf	225	Styne, Jules
349	1948	Night Has A Thousand Eyes- The.pdf	301	Brainin, Jerry
350	1948	On A Slow Boat To China.pdf	311	Loesser, Frank
351	1948	Portrait Of Jennie.pdf	337	Robinson, R.
352	1949	Afternoon In Paris-instrumental.pdf	3	Lewis, John
353	1949	Early Autumn.pdf	90	Herman, Woody-Burn, R
354	1949	My Foolish Heart.pdf	281	Youmans, Vincent
355	1950	Be My Love-G.pdf	28	Brodsky, Nicholas
356	1950	Best Thing For You (Would Be Me), The.pdf	31	Berlin, Irving
357	1950	Bitter Sweet-instrumental.pdf	35	Rouse, Charlie
358	1950	From This Moment On.pdf	119	Porter, Cole
359	1950	If I Were A Bell.pdf	200	Loesser, Frank
360	1951	Alice In Wonderland.pdf	7	Fain, Sammy
361	1952	Inchworm, The.pdf	210	Loesser, Frank
362	1952	Line for Lyons-instrumental.pdf	243	Mulligan, Gerry
363	1952	Lullaby Of Birdland.pdf	257	Shearing, George
364	1952	My One And Only Love-Eb.pdf	289	Wood, Guy
365	1952	Ruby.pdf	349	Roemheld, Heinz Eric
366	1952	That's All.pdf	421	Haymes, Dick
367	1952	When I Fall In Love.pdf	467	Young, Victor
368	1953	Baubles, Bangles, and Beads.pdf	27	Forrest, George-Wright, Bob
369	1953	Here's That Rainy Day.pdf	139	Van Heusen, Jimmy
370	1953	It's All Right With Me-2 pages.pdf	221	Porter, Cole
371	1953	It's Only A Paper Moon.pdf	224	Arlen, Harold
372	1953	Jordu-instrumental.pdf	228	Jordan, Duke
373	1953	Satin Doll.pdf	353	Ellington, Duke
374	1953	Secret Love.pdf	354	Fain, Sammy
375	1953	Teach Me Tonight.pdf	415	De Paul, Gene
376	1954	Airegin-instrumental.pdf	6	Rollins, Sonny
377	1954	All Of You.pdf	10	Porter, Cole
378	1954	Con Alma-Instrumental.pdf	66	Gillespie, Dizzy
379	1954	Daahoud-Instrumental.pdf	69	Brown, C.
380	1954	Easy Street.pdf	93	Arlen, Harold
381	1954	Fly Me To The Moon-C.pdf	108	Howard, Bart
382	1954	Four-instrumental.pdf	116	Davis, Miles
383	1954	Joy Spring-Instrumental.pdf	229	Brown, Clifford-Roach, Max
384	1954	Misty.pdf	270	Garner, Errol
385	1954	Solar-Instrumental.pdf	369	Davis, Miles
386	1954	Tricotism-Instrumental.pdf	444	Peterson, Oscar
387	1955	I'll Never Stop Loving You.pdf	180	Brodsky, Nicholas
388	1955	In Your Own Sweet Way.pdf	209	Brubeck, Dave
389	1955	Preacher-The-Instrumental.pdf	338	Silver, Horace
390	1955	Spring Can Really Hang You Up The Most-Eb-2	383	Wolt-Landesman
391	1956	Beautiful Friendship, A.pdf	29	Kahn, Sammy
392	1956	Django-Instrumental.pdf	82	Lewis, John
393	1956	I've Grown Accustomed To Her Face.pdf	194	Loewe, Frederick

## Song List by Date

Item	Year	Title	Page	Composer
394	1956	Just In Time.pdf	232	Styne, Jules
395	1956	Nica's Dream-instrumental.pdf	298	Silver, Horace
396	1956	On The Street Where You Live-2pages.pdf	312	Loewe, Frederick
397	1956	Party's Over, The.pdf	325	Styne, Jules
398	1956	Pent Up House-Instrumental.pdf	328	Rollins, Sonny
399	1956	Shiny Stockings.pdf	359	Foster, Frank
400	1956	St. Thomas-Instrumental.pdf	386	Rollins, Sonny
401	1956	Strode Rode-instrumental.pdf	397	Rollins, Sonny
402	1956	Too Close For Comfort.pdf	439	Bock, Jerry
403	1956	When Lights Are Low.pdf	468	Carter, Benny
404	1956	When Sunny Gets Blue.pdf	469	Segal, Jack
405	1957	I Remember Clifford-2 pages.pdf	168	Golson, Benny
406	1957	Li'l Darlin'-instrumental.pdf	241	Hefti, Neil
407	1957	Moment's Notice-Instrumental.pdf	271	Colrane, J
408	1957	Namely You.pdf	294	De Paul, Gene
409	1957	Soul Eyes-instrumental.pdf	381	Waldron, Matt
410	1957	Till There Was You-C.pdf	435	Wilson, Meredith
411	1957	Whisper Not-2 pages.pdf	474	Golson, Benny
412	1957	Witchcraft.pdf	480	Coleman, Cy
413	1958	Along Came Betty.pdf	14	Golson, Benny
414	1958	Are You Real.pdf	21	Golson, Benny
415	1958	High-Fly-Instrumental.pdf	140	Westikn, Randy
416	1959	Black Orpheus (Manha De Carnaval).pdf	37	Bonfa, Louis
417	1959	Felicidade, A-instrumental.pdf	104	Jobim, Antonio Carlos
418	1959	For Heaven's Sake.pdf	113	Meyer-Breton-Edward
419	1959	My Favorite Things.pdf	280	Rodgers, Richard
420	1959	Peace-instrumental.pdf	326	Silver, Horace
421	1959	Take Five-instrumental.pdf	410	Desmond, Paul
422	1959	Upper Manhattan Medcal Group-Instrumental.pdf	450	Taylor, Billy
423	1960	Giant Steps-Instrumental.pdf	125	Colrane, J
424	1960	Once I Loved (O Amor em Paz).pdf	316	Jobim, Antonio Carlos
425	1960	One Note Samba-2 pages.pdf	320	Jobim, Antonio Carlos
426	1960	Quiet Nights of Quiet Stars (Corcovado)-instrumental.pdf	340	Jobim, Antonio Carlos
427	1960	San Francisco Holiday-Worry Later-Instrumental.pdf	352	Monk, Thelonius
428	1960	Strollin'-Instrumental.pdf	398	Silver, Horace
429	1960	Weaver Of Dreams.pdf	459	Young, Victor
430	1960	Work Song-instrumental.pdf	485	Adderley, Nat
431	1961	For Minors Only-Instrumental.pdf	114	Heath, J.
432	1961	Moon River.pdf	273	Mancini, Henry
433	1962	Bluesette-2 pages.pdf	47	Thielesman, Toot
434	1962	Days of Wine and Roses, The.pdf	75	Mancini, Henry
435	1962	Desafinado-instrumental 2 pages.pdf	79	Jobim, Antonio Carlos
436	1962	Girl From Ipanema, The.pdf	126	Jobim, Antonio Carlos
437	1962	Meditation.pdf	267	Jobim, Antonio Carlos
438	1962	Waltz For Debby-Instrumental-2 pages.pdf	453	Evans, Bill
439	1963	Blue Bossa-instrumental.pdf	40	Dorham, K.
440	1963	How Insensitive-instrumental.pdf	145	Jobim, Antonio Carlos
441	1963	People-2 pages.pdf	329	Styne, Jules
442	1964	Emily.pdf	96	Mandel, Johnny

## Song List by Date

Item	Year	Title	Page	Composer
443	1964	Girl Talk.pdf	128	Hefti, Neil
444	1964	Summer Samba.pdf	400	Valle, Marcos
445	1964	Watch What Happens.pdf	455	Legrand. Michelle
446	1964	Who Can I Turn To.pdf	476	Newly, Anthony – Bricusse, Lesl
447	1965	Dolphin Dance-Instrumental.pdf	84	Hancock, Herbie
448	1965	On A Clear Day (You Can See Forever).pdf	310	Lane, Burton
449	1965	Shadow of Your Smile, The.pdf	357	Mandel, Johnny
450	1966	Mercy, Mercy, Mercy-C.pdf	269	Zawinal, Joe
451	1966	Sunny.pdf	403	Hebb, Bobby
452	1966	Triste.pdf	445	Jobim, Antonio Carlos
453	1967	Wave.pdf	456	Jobim, Antonio Carlos
454	1968	Didn't We.pdf	81	Webb, Jim
455	1969	A Child Is Born-G.pdf	1	Jones, Thad
456	1969	Fried Bananas-Instrumental.pdf	118	Gordon, Dexter
457	1969	What Are You Doing For The Rest Of Your Life-2	462	Legrand. Michelle
458	1971	Sugar-Instrumental.pdf	399	Turentine, Stanley
459	1972	Tune Up-Instrumental.pdf	446	Davis, Miles
460	1975	My Little Boat.pdf	286	Menescal, R.
461	1996	In The Sign Of Libra.pdf	208	Goykovich, Dusko
462	OLD	Dear Old Stockholm-Instrumental.pdf	76	Traditionasl
463	OLD	Swingin' Along On Broadway-Instrumental.pdf	409	Clayton, Buck

# Chord Symbols

C C<sup>6</sup> C<sup>6</sup>/<sub>9</sub> C<sup>maj7</sup> C<sup>maj9</sup> C<sup>maj13</sup> C<sup>7</sup>

8 C<sup>9</sup> C<sup>13</sup> C<sup>m</sup> C<sup>m6</sup> C<sup>m6</sup>/<sub>9</sub> C<sup>m7</sup> C<sup>m9</sup>

15 C<sup>m11</sup> half-dim C<sup>m7(b5)</sup> C<sup>m(maj7)</sup> C<sup>m7(add11)</sup> c minor flat 5 C<sup>o</sup> C<sup>omaj7</sup> Ab/C C<sup>m+</sup> C<sup>+</sup>

24 C(sus4) C<sup>7</sup>(sus4) C<sup>9</sup>(sus4) C<sup>13</sup>(sus4) C<sup>7</sup>(b5) C<sup>9</sup>(b5) C<sup>+</sup>7

31 C<sup>+</sup>9 C<sup>7</sup>(b9) C<sup>7</sup>(#9) C<sup>7</sup>(b9/b5) C<sup>+</sup>7(#9) C<sup>+</sup>7(b9)

37 C<sup>7</sup>(#11) C<sup>9</sup>(#11) C<sup>7</sup>(#11/b9) C<sup>13</sup>(b5) C<sup>13</sup>(b9) C<sup>13</sup>(#11)

## NOTES



# A Child Is Born

1969

Jones, T

Gmaj7 Cm7/G Gmaj7 Cm6/G Gmaj7 Cm7/G F#m7(b5) B7(#9) Em7

1. Now out of the night, new as the dawn, in - to this child,

10 B+7 Em7 B+7 Em7 A7 Am7/D D7 Gmaj7 Cm7/G

in - no-cent child, soft as a faun, this child is born. One small heart, one pair of

19 Gmaj7 Cm/G Gmaj7 B7(b5) Cmaj7 F7 Aø7 G/D Am7(b5)/Eb Em7

eyes, one work of art, here in my arms. Here he lies trust-ing and warm,

28 A7 1. Am7/D D13 Gmaj7 Am7 D7 2. Am7/G D7(b9) Gmaj7 C7 Gmaj7

bless-ed this morn, a child is born. morn, a child is born.

# After You've Gone

performed by Judy Garland

Henry Creamer

in 1942 film "For Me And My Gal"

Turner Layton-1918

Sheet music for "After You've Gone" in E-flat major, 4/4 time. The music is arranged in a single system with 18 measures. The lyrics are written below the notes, and the chords are indicated above the staff.

Chords: E $\flat$ maj7, A $\flat$ 9(#11), B $\flat$ maj7, G $\flat$ 9, C $\flat$ 9, F $\flat$ 9, B $\flat$ 6, B $\flat$ 7, E $\flat$ maj7, A $\flat$ 9(#11), B $\flat$ maj7, E $\flat$ 13(#11), Dm11, G $\flat$ 9, Cm7, G7/D, E $\flat$ 6, A $\flat$ 9(#11), B $\flat$ maj7, D7, Gm7, C13, B $\flat$ maj7/F, G7(b9), Cm7, F13(b9), B $\flat$ 6, Fm7, B $\flat$ 7.

Lyrics:

Af - ter you've gone\_ and left me cry - ing, Af - ter you've gone\_  
Af - ter I'm gone,\_ af - ter we break up, Af - ter I'm gone,\_

there's no de - ny - ing, You'll feel blue,\_ You'll feel sad,\_  
you're gon - na wake up, You will find\_ you were blind,\_

You'll miss the dear-est pal you've ev - er had,\_ There'll come a time,\_  
To let some-bo - dy come and change your mind. Af - ter the years\_

Now don't for - get it, There'll come a time,\_ When you re - gret it,  
we've been to - ge - ther Through, joy, and tears,\_ All kinds of wea - ther,

Some day when you'll grow lone - ly You're heart will break like mine and  
Some day blue and down-heart- ed You'll want to be with me right

you'll want me on - ly, Af - ter you've gone,\_  
back where you start - ed Af - ter I'm gone,\_

Af - ter you've gone a way!\_  
Af - ter I'm gone a - way!\_

# Afternoon In Paris

John Lewis-1949

1. Cmaj7 Cm7 F7 Bbmaj7

4 Bbm7 Eb7 Abmaj7 Dm7(b5) G7(b9) 3

7 1. Cmaj7 Am7 Dm7 G7 2. Cmaj7 C6

11 Dm7 G7 Cmaj7 Am7 Dm7 G7 Dbm7 Gbm7 Dm7 G7

19 Cmaj7 Cm7 F7 Bbmaj7

22 Bbm7 Eb7 Abmaj7 Dm7(b5) G7(b5) 3 Cmaj7 Am7 Dm7 G7

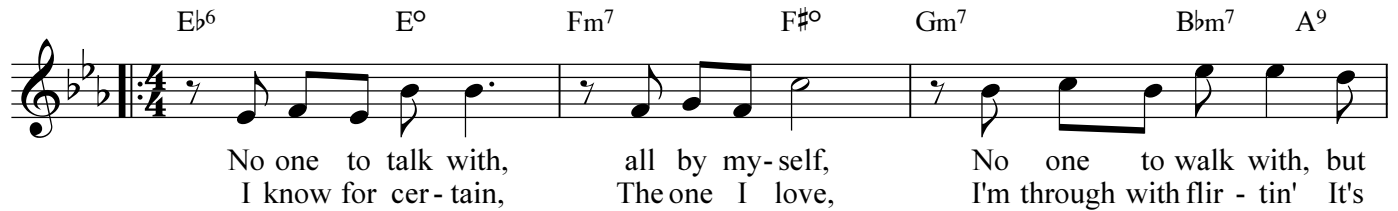
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# Ain't Misbehavin'

## Jazz Standard

Fats Waller-1929

E $\flat$ 6 E $^{\circ}$  Fm7 F $\sharp^{\circ}$  Gm7 Bbm7 A9



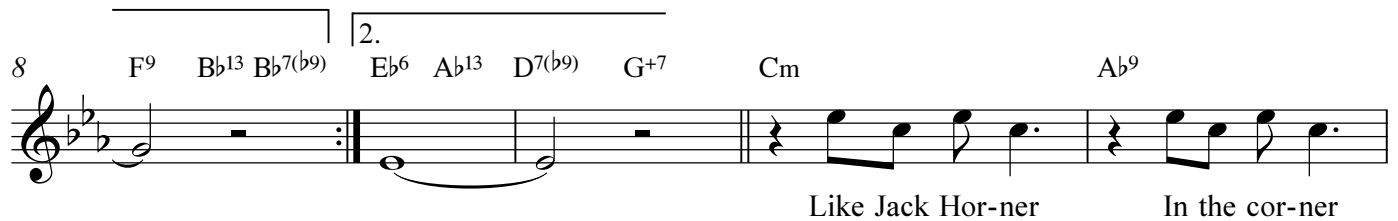
No one to talk with,  
I know for cer-tain,  
all by my-self,  
The one I love,  
No one to walk with, but  
I'm through with flir-tin' It's

4 A $\flat$ 6 D $\flat$ 9 Eb/G C7(b9) Fm7 B $\flat$ 9 1. G+ C9




I'm hap-py on the shelf,  
just you i'm think-in lof,  
Ain't mis-be-ha-vin',  
Ain't mis-be-ha-vin'  
I'm sa-vin' my love for you.  
I'm sa-vin' my love for you.

8 F9 B $\flat$ 13 B $\flat$ 7(b9) 2. Eb6 A $\flat$ 13 D7(b9) G+7 Cm Ab9



Like Jack Hor-ner  
In the cor-ner

13 Cm C7 B $\flat$ /F D $\flat$ 9/F Cm11 F13 B $\flat$ 13 C13



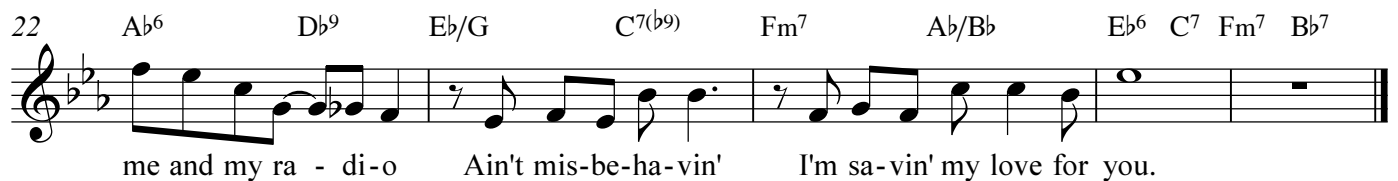
Don't go no-where  
What do I care?  
Your kis-ses are worth wai-tin for, Be -

18 F9 B $\flat$ 7(sus4) Eb6 E $^{\circ}$  Fm7 F $\sharp^{\circ}$  Gm7 Bbm7 A9



lieve me.  
I don't stay out late,  
Don't care to go,  
I'm home a-bout eight, Just

22 A $\flat$ 6 D $\flat$ 9 Eb/G C7(b9) Fm7 A $\flat$ /B $\flat$  Eb6 C7 Fm7 B $\flat$ 7



me and my ra-di-o  
Ain't mis-be-ha-vin'  
I'm sa-vin' my love for you.

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# Ain't She Sweet

Tim Pan Alley Standard

Milton Ager-1927

B $\flat$ 6 E $^9$ /B Cm $^7$  F $^7$  B $\flat$ 6 E $^9$ /B Cm $^7$  F $^7$

Ain't she sweet? Well see her walk-ing down that street, Yes I  
Ain't she sweet? Will look her o-ver once or twice, Yes I

5 B $\flat$ 6 D $^7$  G $^7$  G $^{+7}$  1. C $^7$  F $^7$  B $\flat$ 6 F $^{+7}$

ask you ve-ry con-fi-den-tial-ly Ain't she sweet?  
ask you ve-ry con-fi-den-tial-ly

9 2. C $^7$  F $^7$  B $\flat$ 6 B $\flat$ 7 E $\flat$ 9

ain't she nice? Just cast an eye in her di-

13 B $\flat$ maj7 B $\flat$ 7 E $\flat$ 9 E $\flat$ 9

rec-tion Oh me oh my Ain't that per-

17 B $\flat$ 6 B $^\circ$  Cm $^7$  F $^7$  B $\flat$ 6 E $^9$ /B Cm $^7$  F $^7$  B $\flat$ 6 E $^9$ /B

fec-tion? Ain't she sweet? Well see her walk-ing down the

22 Cm $^7$  F $^7$  B $\flat$ 6 D $^7$  G $^7$  G $^{+7}$  C $^7$  F $^7$  B $\flat$ 6 F $^{+7}$

street, Well I ask you ve-ry con-fi-den-tial-ly Ain't she sweet?

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# Airegin

Miles Davis Quintet with Sonny Rollins

Sonny Rollins-1954

Chord progression and melodic notation for 'Airegin':

Measures 1-5:  $Fm^7$ ,  $C^7(\sharp_5)$ ,  $Fm^7$ ,  $F^7$ ,  $Bbm^7$ . Includes a triplet of eighth notes in measure 1 and a triplet of eighth notes in measure 5.

Measures 6-12:  $F+7(\sharp_9)$ ,  $Bbm^7$ ,  $Dm^7$ ,  $G^7$ ,  $Cmaj^7$ ,  $C\sharp m^7$ ,  $F\sharp^7$ . Includes a first ending bracket over measures 10-12.

Measures 13-20:  $Bmaj^7$ ,  $Cm^7$ ,  $F^7$ ,  $Bbmaj^7$ ,  $Bbm^7$ ,  $Eb^7$ ,  $Abmaj^7$ ,  $Gm^7(b5)$ ,  $C^7$ . Includes a double bar line and repeat sign at the end of measure 20.

Measures 21-24:  $Eb^7$ ,  $Cm^7(b5)$ ,  $F^7$ . Includes a second ending bracket over measures 21-24.


Measures 25-28:  $Bbm^7$ ,  $Eb^7$ ,  $Ab^6$ ,  $Gm^7(b5)$ ,  $C^7$ . Ends with a double bar line.

# Alice In Wonderland

from film of same name


Sammy Fain-1951

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup>




A - lice in Won - der - land How do you get to Won - der - land? O - ver the  
When clouds go rol - ling by They roll a - way and leave the sky, Where is the

10 C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 1. Am<sup>7</sup> D<sup>7</sup> 2. F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup>




hill or un - der - land or just be - hind a tree. see. Where can  
land be - hind the eye peo - ple can - not

20 C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>(#<sup>9</sup>) Am<sup>7</sup>



you see, Where do the stars go? Where is the cres - cent

30 D<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup>/A Gm<sup>7</sup>/B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>



moon? Some-where in the sun - ny af - ter - noon. A - lice in Won - der - land,

39 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dm<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



where is the path to Won - der - land? O - ver the hill or

45 Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>



here or there I won - der where.

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# All God's Chillun Got Rhythm

from 1937 film "A Day At The Races"

Walter Jumann, Gus Kahn, Bonislav Kaper-1937

Fmaj7 Dm7 Gm7 C7 Am7 D7(b9) Gm7 C7

All God's chil - lun' got rhy - thm  
All God's chil - lun' got trou - ble,

5 Fmaj7 Dm7 Gm7 C7 Am7(b5) D7(b9)

All God's chil - lun' got a swing,  
Trou - ble don't mean a thing,

9 Bm7 E7 Am7 D7 Gm7 C7

May - be they haven't to got go mo - ho - ho - di - ho,  
When be they start to go go ho ho ho - di - ho,

1. 12 Fmaj7 A7 Dm7 G7 C7

ney, May - be haven't got shoes

2. 17 Am7(b5) D7 Gm7 C7 F6 Gm7 C7

troubles bound to go 'way!

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# All Of Me

first sung on radio by Belle Baker

Ruth Etting-1931

**Staff 1:**  $B\flat$ maj7  $B\flat$ 6  $D$ 7  
All of me, Why not take all of me,  
Your good bye, Left me with eyes that cry,

**Staff 2:** 5  $G$ 7  $C$ m7  
Can't you see I'm no good with-put you,  
How can I go on dear with-out you,

**Staff 3:** 9 1.  $D$ 7  $G$ m7  
Take my lips I want to lose them

**Staff 4:** 13  $C$ 7  $C$ m7  $F$ 7  
take my arms I'll ne-ver lose them

**Staff 5:** 17  $E\flat$ 6  $E$ °  $B\flat$ maj7/ $F$   $D$ m7  $G$ 7  
You took the part that once was my heart so

**Staff 6:** 21  $C$ m7  $F$ 7  $F$ 7( $b$ 9)  $B\flat$ 6  $C$ m7  $F$ 7  
why not take all of me.

Copyright © 1931

# All Of You

sung by Don Ameche in film "Silk Stockings"

Cole Porter-1954

Ab<sup>6</sup>/Eb Eb<sup>maj7</sup> Fm<sup>7(b5)</sup> Bb<sup>7(b9)</sup> Ab<sup>6</sup>/Eb Eb<sup>maj7</sup> Abm<sup>7</sup>

I Love the look of you, the lure of you, the sweet of you, the pure of

8 Db<sup>7</sup> Eb<sup>6</sup>/G Gb<sup>o</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb D<sup>+7</sup> Db<sup>7</sup> C<sup>7(b9)</sup>

you, The eyes, the arms, the mouth of you, the east west north and the

15 Fm<sup>7</sup> Bb<sup>7</sup> Ab<sup>6</sup>/Eb Eb<sup>maj7</sup> Fm<sup>7(b5)</sup> Bb<sup>7(b9)</sup> Ab<sup>6</sup>/Eb

south of you, I'd love to gain com-plete con - trol of you, and han - dle

22 Eb<sup>maj7</sup> Gm<sup>7</sup> C<sup>7</sup> Em<sup>7</sup> Ab<sup>maj7</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup>

e - ven the heart and sout of you, so love at least a small per cent. of me,

27 G<sup>7</sup> Db<sup>9(#11)</sup> C<sup>7</sup> Fm<sup>7</sup> C<sup>7</sup>/G Fm<sup>7</sup>/Ab Bb<sup>7</sup> Eb<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup>

do\_\_\_\_\_ for I love all of you. I love the

# All The Things You Are

from musical "Very Warm For May"

Jerome Kern-1939

Sheet music for the song "All The Things You Are" from the musical "Very Warm For May" by Jerome Kern (1939). The music is written in B-flat major (three flats) and 4/4 time. The lyrics are:

You are the pro-mised kiss of spring-time, That  
makes the lon-ley win-ter seem long.  
You are the breath-less hush of eve-ning, That  
trem-bles on the brink of a love-ly song. You are the  
an-gel glow that lights a star, The dear-est  
things I know are what you are.  
Some day my hap-py arms will hold you, And  
some day I'll know that mo-ment-di-vine When  
all the things you are, are mine.

The sheet music includes chord symbols above the notes, such as Fm7, Bbm7, Em7, A7, Abmaj7, Dbmaj7, Dm7, G7, Cmaj7, C6, Cm7, Fm7, Bm7, E7, Ebmaj7, Abmaj7, Am7(b5), D7, Gmaj7, G6, Am7, D7, Gmaj7, G6, F#m7(b5), B7, Emaj7, C+7, Fm7, Bbm7, Em7, A7, Abmaj7, Dbmaj7, Gb7, Cm7, B°, Bbm7, Eb7, Abmaj7, Gm7(b5), and C7(b9). The music is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated.

# Almost Like Being In Love

from musical "Brigadoon"

Alan J. Lerner

Frederick Loewe-1947

What a day smile this has been! What a rare mood I'm in! Why, it's  
on my face, For the whole hu-man race, Why, it's

al-most like be-ing in love. There's a  
al-most like be-ing in

love. All the mu-sic of life seems to be, Like a

bell that is ring-ing for me, And from the

way that I feel, When the bell starts to peal, I would

swear I was fall-ing I could swear I was fall-ing, It's

al-most like be-ing in love.

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# Alone Together

from musical "Flying Colors"

Howard Dietz

Arthur Schwartz-1932

Dm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>)

A - lone to - ge - ther, be - yond the crowd,  
lone to - ge - ther, the blind - ing rain,

5 Dm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

a - bove the world, we're not too proud, To cling to -  
the star - less night, were not in vain, For we're to -

10 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> Dmaj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

ge - ther, we're strong as long as we're to - ge - ther. A -  
ge - ther, and what is there to fear to -

15 Dmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>)

ge - ther? Our love is as deep as the sea, Our love

22 C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>6</sup> Bm<sup>7</sup>(b<sup>5</sup>)

is as great as a love can be, And we can wea - ther the great un -

28 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> B<sup>b</sup><sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

known If we're a - lone to ge - ther! A -

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# Along Came Betty

Golson, Benny

1 Bbm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Bbm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup>

6 Ab<sup>7</sup> Gmaj<sup>7</sup> F#<sup>7</sup> C#m<sup>7</sup> C#<sup>7</sup> F#m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F#m<sup>7</sup>

12 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> A<sup>7</sup>(#9) 3 Dm<sup>7</sup>

16 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>(b9) Am<sup>7</sup>(b5) D<sup>7</sup>(#9) Gm<sup>7</sup> /F

21 Em<sup>7</sup>(b5) A<sup>7</sup>(#9) Fm<sup>7</sup> 3 Bb<sup>7</sup> Fm<sup>7</sup> F<sup>7</sup>

25 Bbm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Bbm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Cm<sup>7</sup>(b5)

30 F<sup>7</sup>(#9) Bbm<sup>7</sup>(b5) Eb<sup>7</sup>(#9) Abmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

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# Always

song was a wedding gift for Berlin's wife Ellin McKay

Irving Berlin-1925

Fmaj7 F6 Fmaj7 Dm7 Gm7 C7 Fmaj7 F6

I'll be lo-ving you al ways,—— With a love that's true al ways,——

Detailed description: This block contains the first line of the musical score for 'Always'. It features a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Fmaj7, F6, Fmaj7, Dm7, Gm7, C7, Fmaj7, and F6. The lyrics are written below the staff, with a double line indicating a continuation of the phrase.

9 Fmaj7 F6 Amaj7 F#m7

When the things you've planned need a help - ing hand,

Detailed description: This block contains the second line of the musical score. It continues the melody from the first line. Chord symbols are Fmaj7, F6, Amaj7, and F#m7. The lyrics are 'When the things you've planned need a help - ing hand,'.

13 Bm7 E7 A7 D7 G7 C7

I will un - der - stand al - ways. al - ways.

Detailed description: This block contains the third line of the musical score. Chord symbols are Bm7, E7, A7, D7, G7, and C7. The lyrics are 'I will un - der - stand al - ways. al - ways.'.

17 Fmaj7 F6 Fmaj7 F7 E7 Eb7 D7 D7

Days may not be fair al - ways,—— That's when I'll be there

Detailed description: This block contains the fourth line of the musical score. Chord symbols are Fmaj7, F6, Fmaj7, F7, E7, Eb7, D7, and D7. The lyrics are 'Days may not be fair al - ways,—— That's when I'll be there'.

23 Gm7 Gm7 Bbmaj7 Eb7 Am7

al - ways—— Not for just an hour, Not for just a

Detailed description: This block contains the fifth line of the musical score. Chord symbols are Gm7, Gm7, Bbmaj7, Eb7, and Am7. The lyrics are 'al - ways—— Not for just an hour, Not for just a'.

28 Dm7 Gm7 C7 F6

day, Not for just a year, But al - ways.

Detailed description: This block contains the sixth line of the musical score. Chord symbols are Dm7, Gm7, C7, and F6. The lyrics are 'day, Not for just a year, But al - ways.'.

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# Am I Blue

sung by Ethel Waters in film "On With The Show"

Grant Clark, Harry Akst-1929

Fmaj7 Am7 D7 Gm7 Db7 C9 Bb9 Am7(b5) D7

Am I blue, am I blue, Ain't these tears in my eyes  
you'd be too, If each plan with your man

6 G7 C7 1. F6 Gm7 C7 2. F6 Bm7(b5) E7(#9) Am6

— tell - ing you. am I blue Was a time  
— done fell through.

12 F#m7(b5) F9(#11) E9 Bm7(b5)/F E7(b9) Am7 D7(b9)

— I was his on - ly one, But now I'm the sad and lone - ly one,

18 Gm7 C7 Fmaj7 Am7 D7 Gm7 Db7 C7 Bb9

lone - ly, Was I gay till to - day Now he's gone

23 Am7(b5) D7 G7 C7 F6 Gm7 C7 Fmaj7 Am7 D7

— and we're through, am I blue. Was I gay till to - day

29 Gm7 Db7 C7 Bb9 Am7(b5) D7 G7 C7 F6

— Now he's gone and we're through, am I blue.

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# Angel Eyes

## Jazz Standard

Matt Dennis-1946

Dm<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup> Dm Bb<sup>7</sup> A<sup>+</sup>(b<sup>9</sup>) Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>11</sup>

Try to think that love's not a round, But it's un-com forta-bly near,  
An-gel Eyes, that old De-vil sent, They glow un-bear - a - bly bright,

4 Em<sup>11</sup> A<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup> Dm Bb<sup>9</sup> Dm/A Bb<sup>7</sup> A<sup>+</sup>(b<sup>9</sup>)

— My old heart ain't gain-ing no ground, Be-cause my An-gel Eyes ain't here.  
— Need I say\_ that my love's mis spent, Mis spent with An-gel Eyes to night.

8 1. Dm Bb<sup>13</sup> A<sup>+</sup>(b<sup>9</sup>) 2. Dm Cm<sup>9</sup> F<sup>13</sup>(b<sup>9</sup>) Bbmaj<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

So drink up\_\_\_\_\_ all you peo - ple,  
Pedal F

12 Cm<sup>9</sup> F<sup>13</sup>(b<sup>9</sup>) Bbmaj<sup>9</sup> Bm<sup>9</sup> E<sup>13</sup>(b<sup>9</sup>) Amaj<sup>7</sup> A<sup>6</sup>

Or-der an-y-thing you see,\_\_\_\_\_ Have fun\_\_\_\_\_ you hap py peo ple,\_\_\_\_\_ The  
Pedal E

16 Ebm<sup>11</sup> Ab<sup>+</sup>(b<sup>9</sup>) Em<sup>11</sup> A<sup>+</sup>(b<sup>9</sup>) Dm<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup> Dm<sup>7</sup> Bb<sup>7</sup> A<sup>+</sup>(b<sup>9</sup>)

laughs and the joke's on me. Par-don me\_ but I got-ta run, -

20 Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>11</sup> Em<sup>11</sup> A<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>

The fact's un-com - mon-ly clear,\_\_\_\_\_ I gotta find\_ who's

23 Dm Bb<sup>9</sup> Dm/A Bb<sup>9</sup> A<sup>+</sup>(b<sup>9</sup>) Dm

now num-ber one,\_\_\_\_\_ and why my An - gel Eyes ain't here.

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# Anything Goes

from musical of the same name

Cole Porter-1934

B♭maj7

In ol - den days, a glimpse of stock - ing was looked on as some-thing shock  
 Au - thors too, who once knew bet - ter words now on - ly use four let -

4 Fm7 B♭7 Eb6 Dm7 Cm7 F7(sus4) 1. B♭6 Ebmaj7 Cm7 F7 2. B♭6

— ing, Now hea-ven knows, — an-y-thing goes! — Good  
 - ter words wri-ting prose, — an-y- thing — goes!

10 A7 Dmaj7 A<sup>9</sup>/E A7 D7

The world has gone mad to day and good's bad to day and black's white to day and day's

14 A<sup>7</sup>/E A7 Dm7 G<sup>9</sup> C<sup>9</sup> F7 F<sup>+7</sup>

night to-day and most guys to day that wo-men prize to day are just sil - ly Gi-go- los — And

19 B♭maj7

Though I'm not a great ro - man - cer I know that I'm bound to an -

22 Fm7 B♭7 Eb6 Dm7 Cm7 F7 B♭6

- swer when you pro - pose — an - y-thing goes! —

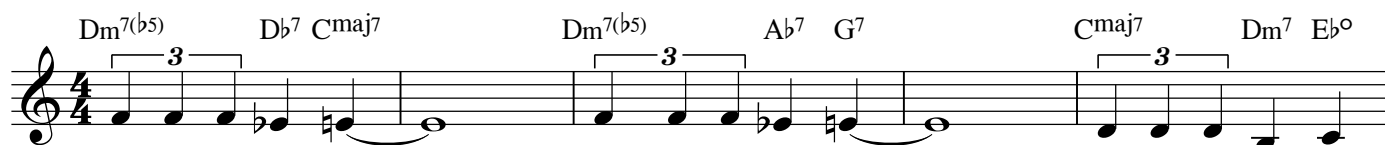
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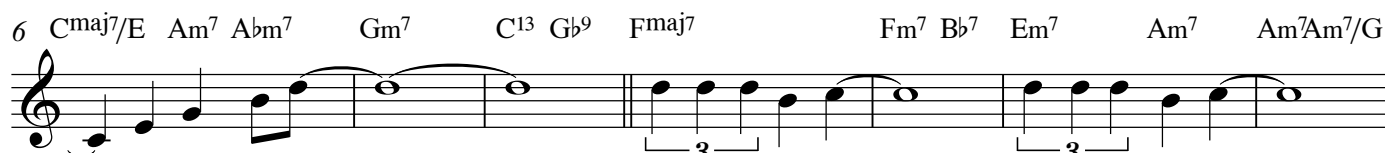
# April In Paris

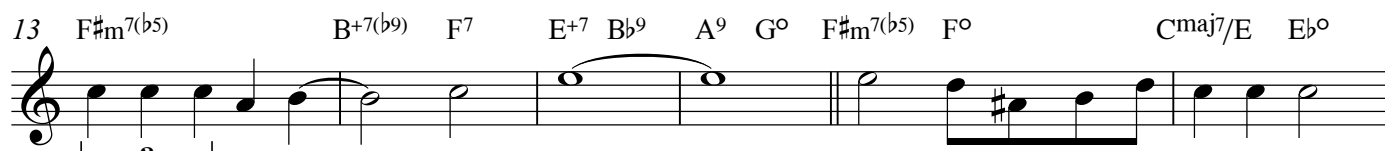
from musical "Walk A Little Faster"

E.Y. Harburg

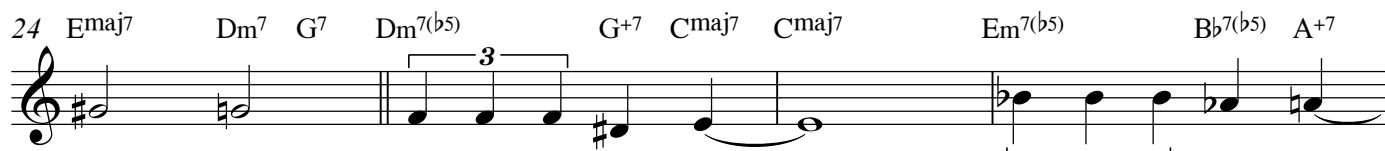
Vernon Duke-1932

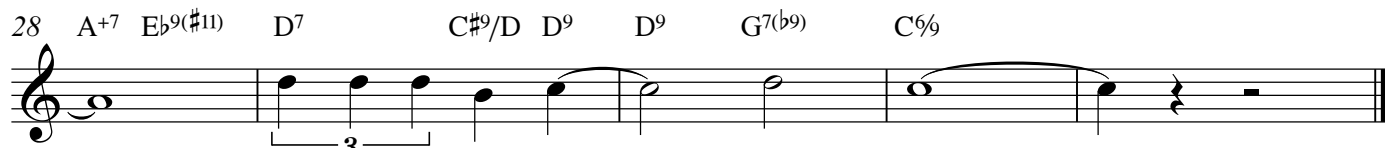
Dm7(b5) Db7 Cmaj7 Dm7(b5) Ab7 G7 Cmaj7 Dm7 Eb°  
  
 A - pril in Pa - ris\_\_\_\_\_ Chest-nuts in blos- som\_\_\_\_\_ Ho - li - day ta - bles\_

6 Cmaj7/E Am7 Abm7 Gm7 C13 Gb9 Fmaj7 Fm7 Bb7 Em7 Am7 Am7Am7/G  
  
 \_\_\_\_\_ un-der the trees,\_\_\_\_\_ A - pril in Pa - ris\_\_\_\_\_ This is the feel ing\_\_\_\_\_

13 F#m7(b5) B+7(b9) F7 E+7 Bb9 A9 G° F#m7(b5) F° Cmaj7/E Eb°  
  
 No-one can e - ver\_\_\_\_\_ re - prise. I knew the charm of spring if

19 Dm7(b5) Dbmaj7 C6 Bm7(b5) E7 Am7 Am7/G F#m7(b5) F9(#11)  
  
 ne-ver met it face to face, I knew my heart could sing\_\_\_\_\_ never missed a warm em-brace

24 Emaj7 Dm7 G7 Dm7(b5) G+7 Cmaj7 Cmaj7 Em7(b5) Bb7(b5) A+7  
  
 till\_\_\_\_\_ A - pril in Pa - ris\_\_\_\_\_ Whom can I run to\_\_\_\_\_

28 A+7 Eb9(#11) D7 C#9/D D9 D9 G7(b9) C6/9  
  
 \_\_\_\_\_ What have you done to\_\_\_\_\_ me heart.\_\_\_\_\_

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# April Showers

from musical "Bombo"

B.G. De Sylva

Louis Silvers-1921

Am<sup>7</sup> D<sup>7</sup> C<sup>#</sup>/D D<sup>7</sup> Gmaj<sup>7</sup> G<sup>6</sup> C<sup>#</sup>/G<sup>#</sup> G<sup>#</sup> Am<sup>7</sup> F<sup>7</sup>/A

Though A - pril sho - wers\_\_\_\_\_ may come your way,\_\_\_\_\_ They bring the flo - wers\_\_\_\_\_

6 D<sup>7</sup> C<sup>#</sup>/D D<sup>7</sup> Gmaj<sup>7</sup> G<sup>6</sup> F<sup>#</sup> Bm<sup>7</sup>(b5)/F E<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>+</sup> E<sup>7</sup> Am

\_\_\_\_\_ that bloom in May.\_\_\_\_\_ So if it's rain - ing,\_\_\_\_\_ have no re - grets,\_\_\_\_\_

12 Am Em<sup>7</sup> A<sup>9</sup> D<sup>7</sup> C<sup>#</sup>/D Am<sup>7</sup>/D D<sup>o</sup> D<sup>7</sup>

\_\_\_\_\_ be-cause it is - n't rain-ing rain, you know, it's rain-ing vi - o - lets, And where you

17 Am<sup>7</sup> D<sup>7</sup> C<sup>#</sup>/D D<sup>7</sup> Gmaj<sup>7</sup> G<sup>6</sup> G<sup>+</sup> G<sup>6</sup> Bm<sup>7</sup>(b5)/F E<sup>7</sup> F<sup>7</sup> E<sup>7</sup>

see clouds\_\_\_\_\_ up - on the hills,\_\_\_\_\_ You will soon see crowds\_\_\_\_\_ of daf - fo -

23 Am Am<sup>+</sup> Am<sup>6</sup> D<sup>#</sup>/A<sup>#</sup> E<sup>7</sup>/B Cmaj<sup>7</sup> Am<sup>7</sup>(b5) G/D Em<sup>7</sup>

dills,\_\_\_\_\_ So keep on look - ing for a blue bird, And list - ning for his

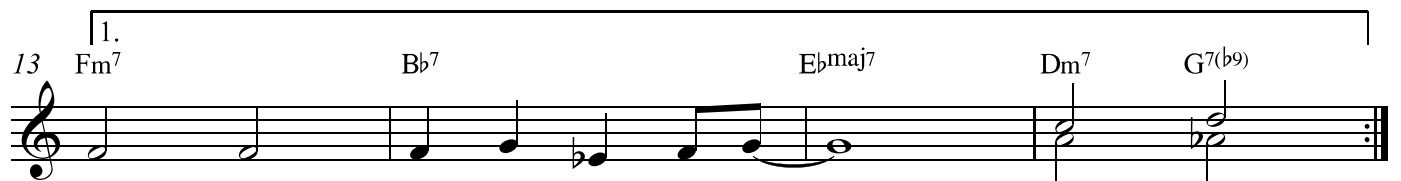
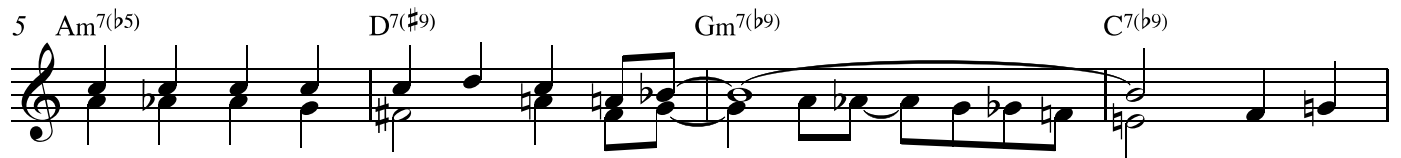
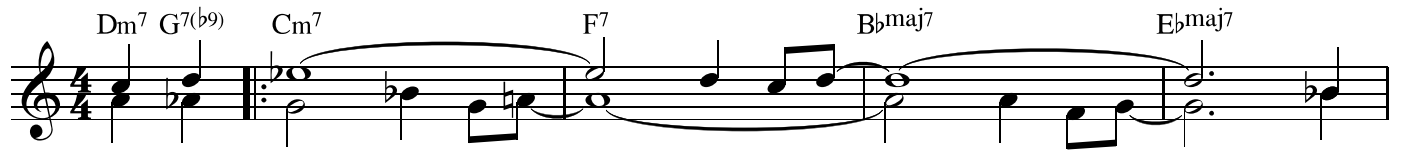
28 A<sup>9</sup> D<sup>7</sup>/A B<sup>b</sup> D<sup>7</sup>/A Am<sup>7</sup>/D D<sup>13</sup>(b9) G<sup>6</sup>

song, When - e - ver A - pril sho - wers come a - long.\_\_\_\_\_

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# Are You Real

Golson, Benny



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# As Long As I Live

from last show at "Cotton Club Parade"

Ted Koehler

Harold Arlen-1934

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of six staves of music. The first staff begins with a double bar line and a repeat sign. The second staff includes a first ending bracket. The third staff includes a second ending bracket. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff concludes with a double bar line. Chord symbols are placed above the staff lines. The lyrics are written below the staff lines.

May - be I can't live to love you as long as I want to,  
May - be I can't give you dia - monds and things like I want to,

Life is - n't long e - nough, ba - by, But I can love you as long as I live.  
But I can pro-mise you, ba - by, I'm gon-na want to as long as I live.

I ne-ver cared, but now I'm scared, I won't live long e - nough.

That's why I wear my rub - bers when it rains and eat an ap-ple ev - ry day then

see the doc-tor an - y - way. What if I can't live to love you as long as I want to?

Long as I pro-mise you, ba - by, I'm gon-na love you as long as I live.


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# As Time Goes By

sung by Dooley Wilson (Sam) in film "Casablanca"


Herman Hupfeld-1931

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup>




You must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh,  
when two lo - vers woo, they still say I love you, on that you can re - ly

4 D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 1. Cmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>




the fun-da-men-tal things a - ply as time goes by. And  
no mat-ter what the fu-ture brings as time goes

9 2. C<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup>




by. moon-light and love songs, ne-ver out of date, hearts full of pas-sion,

14 D<sup>#</sup> Am<sup>7</sup> D<sup>7</sup>



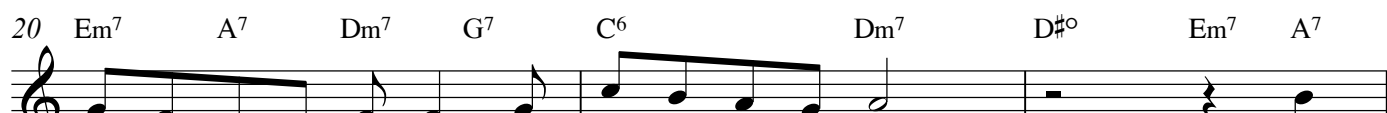
jea lou - sy and hate, wo-man needs man, and man must have his mate, That

17 Dm<sup>7</sup> C<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>



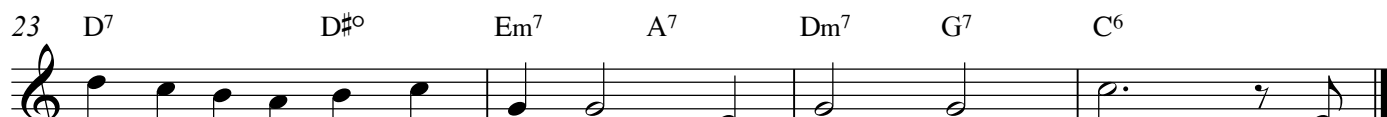
no - one can de - ny. It's still the same old sto - ry, a

20 Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup>



fight for love and glo - ry, a case of do or die, The

23 D<sup>7</sup> D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>



world will al-ways wel - come lo - vers as time goes by. You

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# At Long Last Love

Introduced by Clifton Webb in musical "You Never Know"

Cole Porter-1938

Is it an earth-quake or sim-ply a shock? Is it the good sur-tle soup

or mere-ly the mock? Is it a cock - tail, the feel-ing of

joy? Or is what I feel the real Mc - coy? Is it for

all time or sim-ply a lark? Is it Bra - na - da I see or

on - ly As-bu-ry Park? Is it a fan - cy not worth think-ing

of? Or is it at long last love?

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# Autumn In New York

from musical "Thumbs Up"

Vernon Duke-1934

Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>)

Au-tummn in New York, Why does it seem so in - vi - ting?

5 Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>

Au tumn in New York it spells the thrill of first night - ing

9 Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>)

Glit ter - ing clouds and shim-mer - ing clouds in can-yons of steel; They're

13 Cm<sup>6</sup> Am<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>maj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) Am<sup>7</sup> D<sup>7</sup>(b<sup>5</sup>) Gm<sup>7</sup> Am<sup>7</sup>

mak-ing me feel I'm home. It's Au-tummn in New York

18 B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup>

that brings the pro-mise of new love, Au-tummn in New York

22 Ebm<sup>7</sup> F<sup>+</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup> Gm<sup>7</sup>(b<sup>5</sup>) G<sup>b</sup>7 Fm<sup>6</sup> C<sup>7</sup>(#9)

is of - ten min-gled with pain. Drea-mers with emp - ty

26 Fm<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>Cm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup>

hands may sigh for ex - o - tic lands; It's

29 Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fm<sup>6</sup> Fm<sup>6</sup> D<sup>7</sup>(b<sup>5</sup>)

Au-tummn in New York It's good to live it a - gain.

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# Autumn Leaves

Joseph Kosma-1945

Cm7 F#13(#11) F7(b9) Bbmaj7 E7(#11) Ebmaj7  
 The fall - ing leaves \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ The au - tumn  
 lips \_\_\_\_\_ the sum - mer kiss - es \_\_\_\_\_ The sun-burned

5 Am7(b5) Eb13(#11) D7(b9) 1. Gm7 G7  
 leaves \_\_\_\_\_ of red and gold. I see your  
 hands

9 2. D7(b9) Gm7 G+7(#9) D9(SUS4)  
 I used to hold. \_\_\_\_\_ Since you went a - way \_\_\_\_\_

13 D9 Gm/D Cm7  
 \_\_\_\_\_ the days grow long, \_\_\_\_\_ And soon I'll hear \_\_\_\_\_

17 F9 Bbmaj7/F E7(b5) Ebmaj7 Am7(b5)  
 \_\_\_\_\_ old win - ter's song, \_\_\_\_\_ But I miss you most of

21 D7 Gm7 C9 Fm13 Bb13(b9) Eb13(#11)  
 all my dar - ling, \_\_\_\_\_ When Au - tumn

25 D7 Gm G7  
 leaves start to fall. \_\_\_\_\_

# Baubles, Bangles, and Beads

from musical "Kismet"

Bob Wright-George Forrest-1953

Bbm<sup>7</sup> Eb<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>/C B<sup>o</sup> Bbm<sup>7</sup> Eb<sup>9</sup> A<sup>b</sup>maj<sup>7</sup>

Bau- bles, ban- gles hear how they jing, jing-a ling-a Bau- bles ban- gles bright shi - ny

8 Fm<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> Cmaj<sup>7</sup> Cmaj<sup>7</sup>/E Eb<sup>o</sup>

beads. Spar - kles, span - gles, your heart will sing, sing - a ling - a

13 Dm<sup>7</sup> G<sup>9</sup> Cmaj<sup>7</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> F<sup>#</sup>m<sup>7</sup>

Wear - in' bau - bles ban - gles and beads. You'll

18 B<sup>7</sup> Emaj<sup>7</sup> Emaj<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

glit - ter and gleam so make some - bo - dy dream

24 A<sup>b</sup>7 A<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> A<sup>b</sup>maj<sup>7</sup> F7(b<sup>9</sup>) Bbm<sup>7</sup>

so that Some day he may buy you a ring, ring-a ling-a I've heard

30 Eb<sup>9</sup> Eb<sup>7</sup>/Db Cm<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>6

that's where it leads, — wear-in' bau- bles, ban- gles, and beads.

# Be My Love

sung by Mario Lanza in the film "The Toast of New Orleans"

Sammy Cahn

Nicholas Brodsky-1950

C<sup>#</sup>7 D<sup>7</sup> G<sup>maj</sup>7 C<sup>maj</sup>7 F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>+7</sup>(b<sup>9</sup>) E<sup>m</sup>7

Be my love, for no one else can end this yearning, This need that  
love, and with you kisses set me burning, On kiss is

6 C<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) F<sup>#</sup>m<sup>7</sup>(b<sup>9</sup>) B<sup>7</sup> A<sup>b</sup>° Am<sup>7</sup> 1. B<sup>b</sup>° B<sup>m</sup>7

you and you alone create, Just fill my arms the way you've filled my dreams,  
all I need to seal my fate, And hand in hand, we'll find love's

12 B<sup>m</sup>7 E<sup>m</sup>7 A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

the dreams that you inspire with every sweet desire. Be my

17 2. B<sup>b</sup>° B<sup>m</sup>7 E<sup>m</sup>7 Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) E<sup>+7</sup>(b<sup>9</sup>) Am<sup>7</sup>

promised land, There'll be no one but you, for me eternally, If you will

24 D<sup>7</sup> G<sup>6</sup> A<sup>b</sup>° Am<sup>7</sup> C<sup>#</sup>7 D<sup>7</sup> G<sup>6</sup>

be my love. Be my love.

# Beautiful Friendship, A

Jule Styne

Donald Kahn-1956

E♭maj7 A7 A♭maj7 D♭7 C7 Cm7

This is the end of a beau - ti - ful friend - ship, It end - ed a  
This is the end of a beau - ti - ful friend - ship, I know 'cause your

6 F7 1. Fm7/B♭ B♭7(b9) 2. Fm7/B♭ B♭7 D♭maj7/E♭ E♭13(b9)

mo - ment a - go. eyes told me so. we've al - ways been like

13 A♭maj7 A♭m7 D♭7 Gm7 C7 Cm7 F7

sis - ter and bro - ther un - til to - night. When we looked at each

18 B♭+7 E♭maj7 A7 A♭maj7

o - ther That was the end of a beau - ti - ful

22 Gm7(b5) C7 Fm7 B♭7 E♭maj7

friend-ship and just the be - gin - ning of love.

# Beautiful Love

Wayne King Orchestra song

Haven Gillespie

Victor Young, Wayne King, Engelbert Van Alstyne-1931

Em<sup>7(b5)</sup> A<sup>+</sup> Dm<sup>7</sup> Bbm<sup>6</sup> Gm<sup>7</sup>

Bea - ti - ful love, you're all a mys-ter - y Beau - ti - ful love, what  
love, I've roamed your pa - ra - dise, Search-ing for love, my

6 C<sup>7</sup> Fmaj<sup>7</sup> Bbmaj<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>

have you done to me? I was con - tent - ed till you came a -  
dream to re - a - lize, Reach - ing for hea - ven, de - pend-ing on

11 Bbm<sup>7(#11)</sup> A<sup>7</sup> 1. Dm<sup>7</sup> G<sup>7(#11)</sup> Em<sup>7(b5)</sup>

long, Thrill - ing my soul with your song.  
you, Beau - ti - ful

16 A<sup>7(b9)</sup> 2. Dm<sup>7</sup> Bbm<sup>7(#11)</sup> Bbm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>

— Bea - ti - ful love, will my dreams come true. Beau - ti - ful

# Best Thing For You (Would Be Me), The

sung by Ethel Merman in musical "Call Me Madam"

Irving Berlin-1950

1. Dm7 G7

F#m7 B7 F#° F7 Em7 Eb7 Dm7 Db7 Cmaj7 Am7

I on - ly want what's the best thing for you, And the best thing for you would be  
I've been convinced, Af - ter think - ing it through that the best thing for

2. Dm7 G7 C6 Bb7 Am7 Eb7 Abmaj7 Dbmaj7

7 Cmaj7 Dm7 Em7 Fm7

me. you would be me. Ev - ry day to my -

14 Gm7(b5) Gb9 Fm7 Fm7/Eb Dm7 Em7 Fmaj7 G7 F#m7 B7

self I'd say point the way, What would it be? I ask my -

21 F#° F7 Em7 Eb7 Dm7 Db7 Cmaj7 Cmaj7/B Am7 Am7/G

self what's the best thing for you And my - self and I seem to a -

26 F#m7(b5) Fm6 C6/E A7 Dm7 G7 C6 Dbmaj7 C6 E7/B

gree, That the best thing for you would be me.

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# Between the Devil and the Deep Blue Sea

introduced by Cab Calloway

Ted Koehler

Harold Arlen-1932

Fmaj7 Dm7 Gm7 C7 Fmaj7 Dm7 Gm7 C7 Cm7 F7

I don't want you, but I'd hate to lose you, You've got me  
I for - give you, 'cause I can't for - get you, You've got me

6 Bbmaj7 Bbm6 Fmaj7/A Ab7 Gm7 C7 Fmaj7 1. F6 E7 2.

in - be - tween the de - vil and the deep blue sea.\_\_\_\_  
in - be - tween the de - vil and the deep blue sea.\_\_\_\_

10 Amaj7 F#m7 Bm7 E7 Amaj7/C# C° Bm7 E7

I ought to cross you off my list, \_ But when you come a knock-in at my door,

14 Cmaj7/G Am7 Dm7 G7 Ab7 D+7(b9) D7(b9) G13 C7 Fmaj7 Dm7

Fate seems to give my heart a twist, And I come run - ning back for more. I should

19 Gm7 C7 Fmaj7 Dm7 Gm7 C7 Cm7 F7

hate you, but I guess I love you, You've got me

23 Bbmaj7 Bbm6 Fmaj7/A Ab7 Gm7 Gb7 F6

in be - tween the de - vil and the deep blue sea.\_\_\_\_

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# Bewitched, Bothered and Bewildered

from musical "Pal Joey"

Lorenz Hart

Richard Rodgers-1940

C C#° Dm7 D#° C/E E+7

I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing  
 Could-n't sleep, And would-n't sleep, Un - til I could sleep where I

4 F Bb9 Am7 Am7/G F#m11 B7 1. Em7 A7 Ebm9 Ab13 Dm7 G7

child a - gain, Be witched, bo - thered and be - wil - dered am I.  
 should-n't sleep, Be witched, bo - thered-and be

9 2. G7 C9 F Em11 A+7 Dm7 Dm7/C Bm7(b5) E+7(b9) Am9 B° E7

wil - dered am I. Lost my heart but what of it, He is cold I a -

15 Am7 D9 Dm11 A7 Dm11 G9 G9/F Em7 A+7(b9)

gree, He can laugh but I love it, Al-though the laugh's on

19 Dm7 G7 C C#° Dm7 D#° C/E E+7

me, I'll sing to him, Each Spring to him, And long for the day when I'll

23 F F#° C/G Am9 D7 G(sus4) G7 C

sing to him, Be - witched, bo - thered, and be - wil dered am I.

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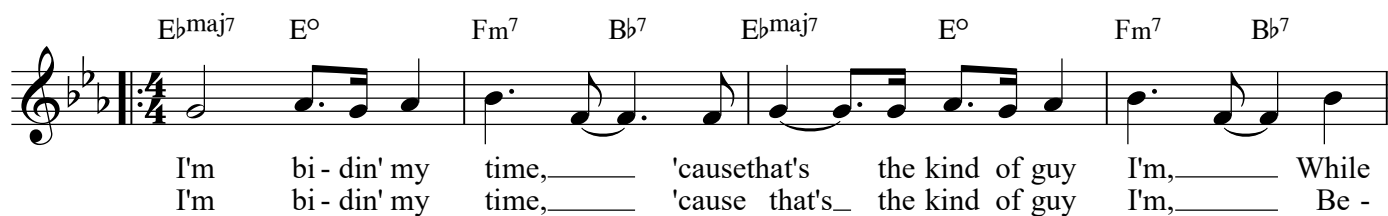
# Bidin' My Time

from musical "Girl Crazy"

Ira Gershwin

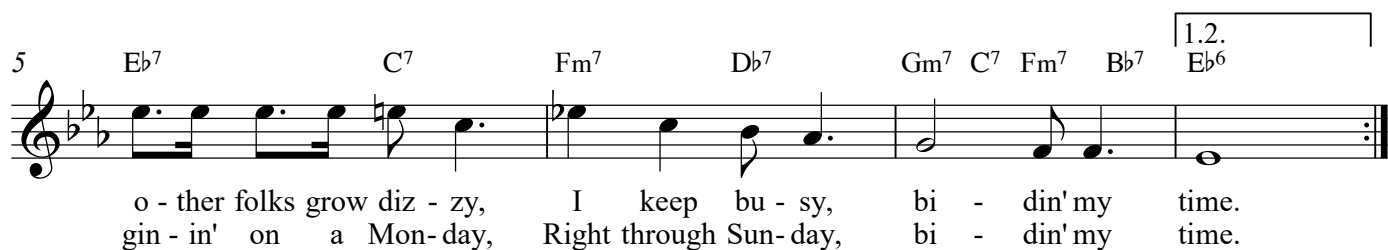
George Gershwin-1930

E♭maj7 E° Fm7 B♭7 E♭maj7 E° Fm7 B♭7



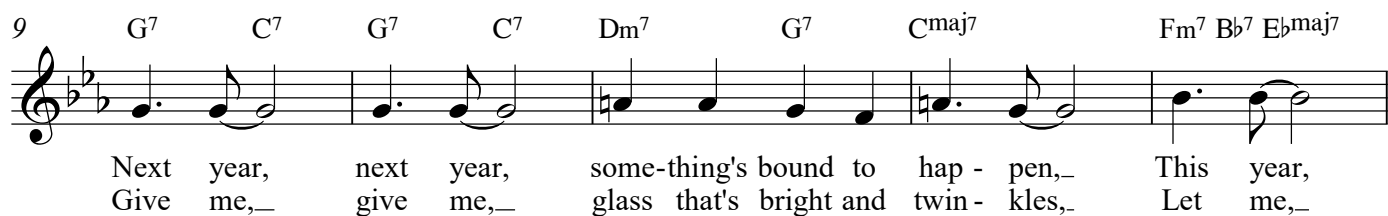
I'm bi - din' my time, 'cause that's the kind of guy I'm, While  
I'm bi - din' my time, 'cause that's the kind of guy I'm, Be -

5 E♭7 C7 Fm7 D♭7 Gm7 C7 Fm7 B♭7 1.2. E♭6



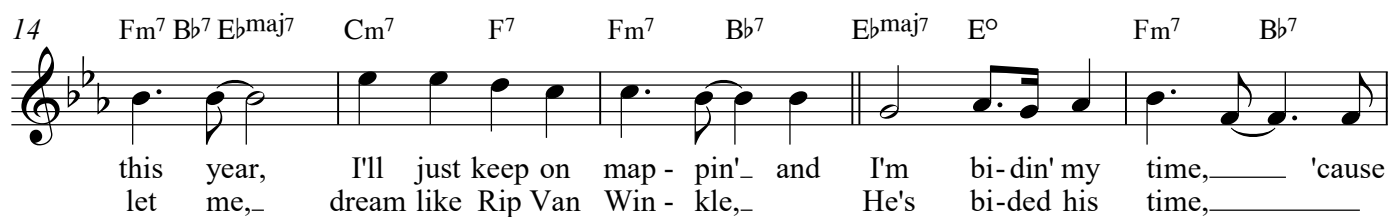
o - ther folks grow diz - zy, I keep bu - sy, bi - din' my time.  
gin - in' on a Mon - day, Right through Sun - day, bi - din' my time.

9 G7 C7 G7 C7 Dm7 G7 Cmaj7 Fm7 B♭7 E♭maj7



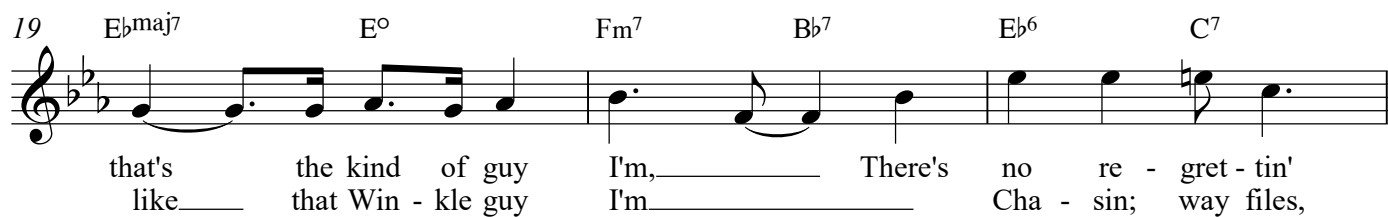
Next year, next year, some-thing's bound to hap - pen, This year,  
Give me, give me, glass that's bright and twin - kles, Let me,

14 Fm7 B♭7 E♭maj7 Cm7 F7 Fm7 B♭7 E♭maj7 E° Fm7 B♭7



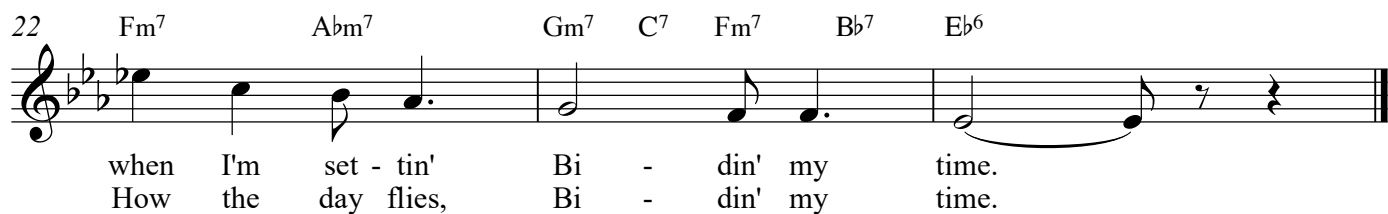
this year, I'll just keep on map - pin' - and I'm bi - din' my time, 'cause  
let me, dream like Rip Van Win - kle, He's bi - ded his time,

19 E♭maj7 E° Fm7 B♭7 E♭6 C7



that's the kind of guy I'm, There's no re - gret - tin'  
like that Win - kle guy I'm, Cha - sin; way files,

22 Fm7 A♭m7 Gm7 C7 Fm7 B♭7 E♭6



when I'm set - tin' Bi - din' my time.  
How the day flies, Bi - din' my time.

# Bitter Sweet

Charlie Rouse-1950

Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b<sup>5</sup>)

3

6 Am<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup> 1. D<sup>7</sup> E<sup>o</sup> B<sup>b</sup>maj<sup>7</sup> 2. D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup>

3

12 G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> A<sup>b</sup><sup>7</sup> G<sup>7</sup> Cm<sup>7</sup>

18 F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>)

3

23 Gm<sup>7</sup> Gm<sup>7</sup>/F Em<sup>7</sup>(b<sup>5</sup>) Am<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup> D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup>

# Black and Blue

from musical "Hot Chocolates"

Harry Brooks, Andy Razaf

Fats Waller-1929

Am Dm Am D7 Eb°

Cold emp-ty bed, springs hard as lead, pains in my head, feel like old Ned, -  
No joys for me, - no com-pa- ny, - ev - en the mouse ran from my house,

5 Em7 A7 1. Dm7 G7 Cmaj7 Bm7(b5) E7 2. Dm7 Ab7 G7

What did I do \_\_\_\_\_ to be so black and blue? I've been so black and  
All my life through,

10 Cmaj7 C6 Ab7 C6 G7 Gm7 C7

blue. \_\_\_\_\_ I'm white in - side, - but that don't help my case,

16 Ab7 C6 F7 E7 Am

'Cause I \_\_\_\_\_ can't hide \_\_\_\_\_ what is on my face. \_\_\_\_\_ I'm so for- lorn,

21 Dm Am D7 Eb°

life's just a thorn, - my heart is torn, - Why was I born? -

24 Em7 A7 Dm7 Ab7 G7 C6 Bm7(b5) E7

What did I do \_\_\_\_\_ to be so black and blue. \_\_\_\_\_

# Black Orheus (Manha De Carnaval)

from film "Orfeu Negro" ("Black Orpheus")

Antonio Maria

Luiz Bonfá-1959

4/4

Am Bm7(b5) E7(b9) Am9 Am Bm7(b5) E7 Am Dm7 G7 Cmaj7

I'll sing to the sun in the sky, I'll sing till the sun rises high,

8 Em7(b5) A7(b9) Dm7 G7 Cmaj7 Fmaj7

Car-na-val time is here, Ma-gi-cal time of year, And as the

13 Bm7(b5) E7 Am9 Am Bm7(b5) E7 Am Bm7(b5) E7 Am9 Am

time draws near, Dreams lift my heart! I'll sing as I play my gui - tar,

20 Bm7(b5) E7 Em7(b5) A7(b9) Dm9 Dm Dm(maj7) Dm7 Bm7(b5) E7(b9)

I'll cling to a dream from a - far, Will love come my lway,

27 Am Am7/G F#m7(b5) F7 Bm7/E E7 Am Bm7(b5) E7

This Car-ni-val day, And stay here in my heart? I'll

34 Am Dm7 G7 C7 F7

heart? Will true love come my way, on this Car - ni - val day, Or will

37 Dm7/B Em7 Am6

I be a - lone with my dream?

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# Blue and Broken Hearted

Leslie, Handman, Clarke

B♭maj7 Gm7 A7 D<sup>+</sup>7 D7 G<sup>+</sup>7 G7

Blue be-cause we're part - ed, Blue and bro - ken heart - ed,  
Blue and oh, so lone - ly, True I want you on - ly,

9 Cm7 Am7(b5) Ebm7 F7 B♭maj7/D D♭°

There was a time I was jol - ly, You know the rea-son I'm  
We made a blun-der, and lots of times I won-der, dear, if

15 Cm7 F7 Cm7 A♭7 Dm7

me - lan - cho - ly. And lots of times I won - der  
you're blue too.

19 D♭° Cm7 F7 B♭6 D♭° Cm7 F7

dear, if you're blue too.

# Blue And Sentimental

Basie, Count

$E\flat^7$   $D\flat^7$   $C^7$   $Fm^7$   $B\flat^7$   $Fm^7$   $B\flat^7$   $3$   

 Blue and sen-ti-men tal, my dreams are blue dreams, just won't\_ come true dreams, blue dreams I

4  $Gm^7$   $C^7$   $Fm^7$   $B\flat^7$   $E\flat^7$   $D\flat^7$   $C^7$   $Fm^7$   $B\flat^7$   

 find. Blue and sen - ti-men - tal, I can't\_ for - get you, my

7  $Fm^7$   $B\flat^7$   $3$   $E\flat^{maj7}$   $E\flat^7$   $A\flat^6$   $A^\circ$   

 heart\_ won't\_ let you out of my mind. It rains all the time, since you

10  $E\flat^{maj7}$   $B\flat^7$   $E\flat^7$   $A\flat^6$   $A^\circ$   $Gm^7/B\flat$   $C^7$   $Fm^7$   $B\flat^7$   

 said good-bye, the skies in my eyes, in my heart all cry.\_

13  $E\flat^7$   $D\flat^7$   $C^7$   $Fm^7$   $B\flat^7$   $Fm^7$   $B\flat^7$   $3$   

 Blue and sen - ti-men-tal, If you\_ don't\_ want me, why do\_ you\_ haunt me, \_ and\_

16  $E\flat^7$   $D\flat^7$   $C^7$   $F^7$   $B\flat^7$   $E\flat^6$   

 keep me feel- ing, \_ all blue and sen - ti-men - tal ov - er you.

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# Blue Bossa

K. Dorham-1963

The musical score for "Blue Bossa" is written in 4/4 time and consists of three staves. The key signature has two flats (B-flat and E-flat).

**Staff 1:** Measures 1-6. Chords: Cm<sup>6</sup>, Am<sup>7(b5)</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Dm<sup>7(b5)</sup>, G<sup>+7(b9)</sup>.

**Staff 2:** Measures 7-11. Chords: Cm<sup>6</sup>, D<sup>o</sup>, Ebm<sup>7</sup>, Ab<sup>7</sup>, Dbmaj<sup>7</sup>.


**Staff 3:** Measures 12-15. Chords: Bbm<sup>7</sup>, Dm<sup>7(b5)</sup>, G<sup>7</sup>, Cm<sup>6</sup>.



# Blue Lou

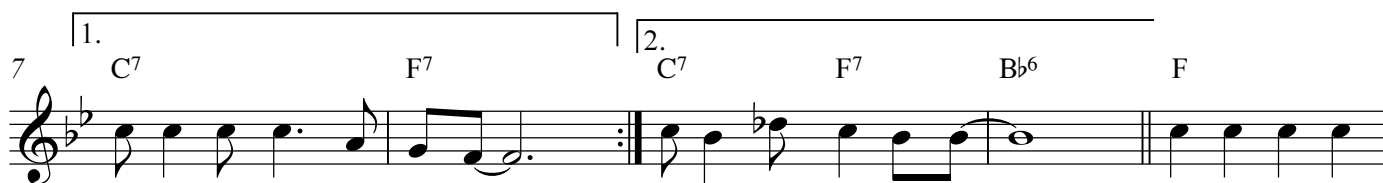
Irving Mills-Edgar Sampson-1935

Cm7(b5) F7 Cm7(b5) F7 Bb7 Eb7



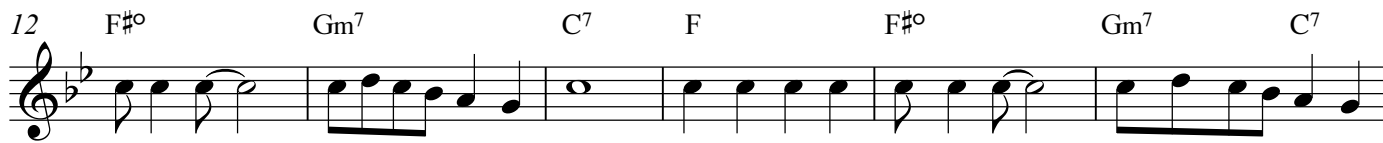
Blue Lou, Blue Lou, Her ba - by was such a pho ney,-  
Blue Lou, Blue Lou, So blue and bro - ken\_ hear - ted,

7 1. C7 F7 2. C7 F7 Bb6 F



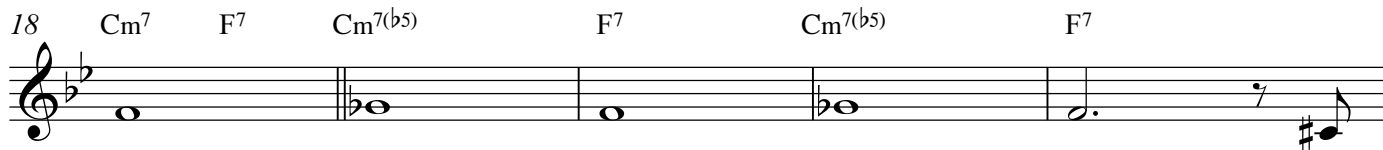
He left her blue and lone-ly. her ro-mance got star-ted. Cry-'in, sigh-in'

12 F#o Gm7 C7 F F#o Gm7 C7



is all she\_\_\_\_\_ e-ver do. For-get-tin re - gret- tin\_\_\_\_\_ the love she\_ ne-ver

18 Cm7 F7 Cm7(b5) F7 Cm7(b5) F7



knew. She's blue, true blue, Un -

23 Bb7 Eb7 C7 F7 Bb6



til she dis- cover her lo- ver,\_\_\_ She'll al - ways be Miss Blue.

# Blue Moon

Lorenz Hart

Richard Rodgers-1937

Ebmaj7 Cm7 Fm7 Bb7 Gm7 C7  
 Blue Moon, \_\_\_\_\_ You saw me stand - ing a - lone, \_\_\_\_\_  
 Moon, \_\_\_\_\_ You knew just what I was there for, \_\_\_\_\_

4 Fm7 Bb7 Db7(b5) C7(b9) B+7 Fm7/Bb  
 \_\_\_\_\_ With - out a dream in my heart, \_\_\_\_\_ With - out a love of my own.  
 \_\_\_\_\_ You heard me say - ing a prayer for, \_\_\_\_\_ Some - one I real - ly could care

7 1. Eb6 Cm7 Fm7 Bb7 2. Eb6 Ebmaj7 Eb6 C7(#9) Fm7 Bb7  
 \_\_\_\_\_ Blue \_\_\_\_\_ And then there sud - den - ly ap - peared be -  
 for,

12 Eb6 Cm7 Fm7 Bb7 Eb6 A7(b5) Abm7 Db7  
 fore me, \_\_\_\_\_ The on - ly one my arms will ev - er hold, \_\_\_\_\_ I heard some - bo - dy whis - per please a -

16 Gbmaj7 Bbmaj7/F F7 Fm7 Bb7  
 dore me, \_\_\_\_\_ And when I looked the moon had turned to gold, Blue

19 Ebmaj7 Cm7 Fm7 Bb7 Gm7 C7 Fm7 Bb7  
 Moon, \_\_\_\_\_ now I'm no lon - ger a - lone, \_\_\_\_\_ With - out a dream in my heart,

23 Db7(b5) C7(b9) B+7 Fm7/Bb Eb6  
 \_\_\_\_\_ With - out a love of my own. \_\_\_\_\_

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# Blue Room

from musical "The Girl Friend"

Lorenz Hart

Richard Rodgers-1926

F<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

We'll have a blue room a new room for two room where  
Not like a ball - room a small room, a hall room where

5 Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> Eb<sup>7</sup> 1. F<sup>6</sup>/A Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>

ev - ry day's a ho - li - day be - cause you're mar - ried to me.  
I can smoke my pipe a - way with

9 2. F<sup>6</sup>/A Ab<sup>o</sup> Gm<sup>7</sup> Gb<sup>7</sup> F<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

your wee head up - on my knee. We will thrive on keep a - live on

13 F<sup>6</sup> Bm<sup>7</sup>(b5) Bb<sup>7</sup> Am<sup>7</sup> Ab<sup>o</sup> C<sup>7</sup>/G Eb<sup>7</sup> D<sup>7</sup>

Just no-thing but kiss - es with mis-ter and miss - us

17 Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

on lit - tle blue chairs. You sew your trous - seau and

21 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

Ro - bin - son Cru - soe Is not so far from

24 Bbmaj<sup>7</sup> Eb<sup>7</sup> F<sup>6</sup>/A Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>(b9) F<sup>6</sup>

world - ly cares as our blue room far a - way up - stairs.

# Blue Skies

addition to Rodgers and Hart musical "Betsy"

Iving Berlin-1926

Dm Dm(maj7) Dm7/C Bm7(b5) Bbm6 Am7 Ab7(b5) Gm7 C7

Blue skies smi -lin' at me No-thin' but blue skies do I see.  
Blue birds sing in' a - long No-thin' but blue birds al day long.

7 1. F6 Em7(b5) A7(b9) 2. F6 F6/A Ab° C7/G F6

11 Fmaj7 Fmaj7/A Bbm7 Fmaj7 Bbm7 Am7 D7 Gm7 C7 F6

Ne-ver saw the sun shin-in' so bright Ne-ver saw things look-in' so right.

15 Fmaj7 Fmaj7/A Bbm7 Fmaj7 Bbm7 Am7 D7 Gm7 C7 F6 A+7

No - ti - cin' the days hur-ry - in' by, When you're in love my how they fly.

19 Dm Dm(maj7) Dm7/C Bm7(b5) Bbm6

Blue days all of them gone, No - thin' but

23 Am7 Ab7(b5) Gm7 C7 F6 Em7(b5) A7

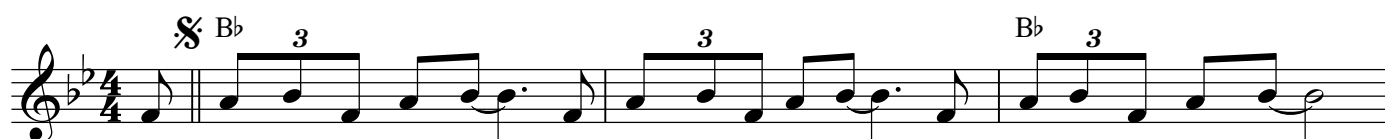
blue skies from now on.

# Blues In The Night

from film "Blues In The Night"

Johnny Mercer

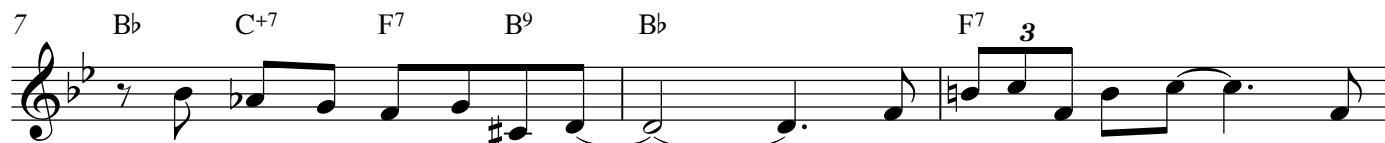
Harold Arlen-1941



My ma - ma done tol' me\_ when I was in pig tails, My ma-ma done tol' me\_\_\_\_  
From Nat-chez to Mo- bile, from Mem-phis to St. Joe, Where - e - ver the four winds



blow,\_\_\_\_ A man's gon-na sweet talk\_\_\_\_ and give you the big eyes,\_\_\_\_  
I been in some big towns and heard me some big talk,\_\_\_\_



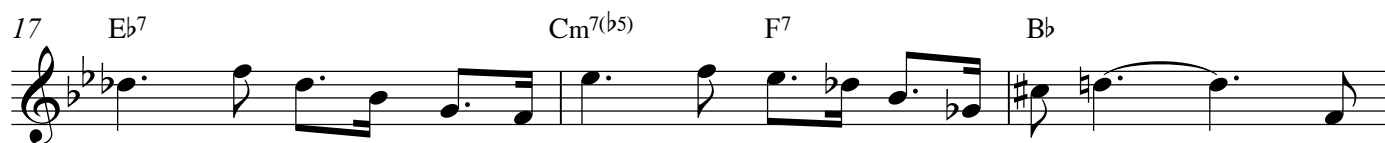
But when the sweet-talk-in's done\_\_\_\_ A man is a two-face, a  
But there's one thing I know\_\_\_\_ A man is a two-face, a



wor-ri-some thing who'll leave you to sing the blues\_\_\_\_ in the night.  
wor-r-some thing who'll leave you to sing the blues\_\_\_\_ in the night. The



Now the rains a - fal - lin, Hear the train a - cal - lir' who eee!"\_ My ma-ma done tol' me,\_\_\_\_  
eve - nin' breeze - ll' start the trees to cry - in' and the moon - ll\_\_\_\_ hide\_ its light,\_\_\_\_



Hear that lone-some whis - tle blo - win' 'cross the res - tle "who eee,"\_\_\_\_ My  
When you get the blues\_ in the night\_ take my word,\_\_\_\_ the



ma - ma done tol' me,\_\_\_\_ A - whoo - ee - a - whoo - ee, ol'  
mock - ing bird - 'll sing,\_\_\_\_ the sad - dest kinda song,\_\_\_\_ He

22 C+7(#9) F+7(#9) 3 Bb 3

click - e - ty clack's a - e-cho-in' back th' blues\_\_\_\_\_ in the night.\_\_\_\_\_ The eve-ning  
knows things are wrong and\_\_\_\_\_ and he's right.

25 Eb9 Gb13 C+7(#9) F+7(b9) Abm7 Db7 C+7(b9) G+7(b9) G7(b9)

breeze-I'll start the trees to cry-in and the moon-I'll hide its light when you get the  
Take my word, the mock-ing bird-I'll sing the sad-dest kind o' song, He knows things are

30 1. Gm7(b5) C7 F7 Ebm/Gb Abm6 F7/A 2. Gm7(b5) C7 F7 Cm7/G

blues\_\_\_\_\_ in the night.\_\_\_\_\_ blues in the night.  
wrong\_\_\_\_\_ and he's right.

35 Ab° F7/A 3 Bb7 C+7(b9) F+7(b9) D.S. al Coda

40 CODA Bb6 3 Bb7 C+7(b9) F+7(b9) C+7(b9) F7(sus4) 3 Bb6

# Bluesette

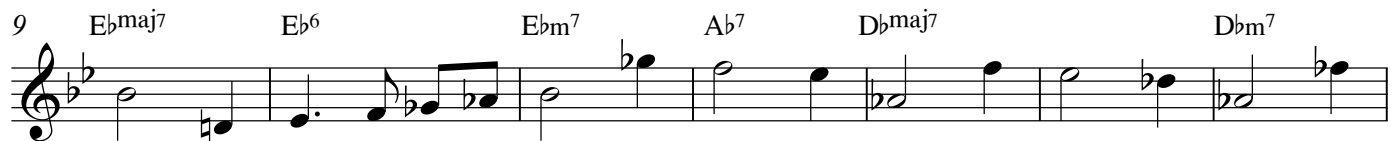
## Jazz Standard

Norman Gimbel

Toot Thielemans-1962



Poor Lit - tle, sad lit - tle, blue blu - sette, Don't you cry, Don't you fret,  
Long as there's love in your heart to share, Dear Blue-sette, Don't des - pair,



You can bet one lu - cky day you'll wa - ken and your blues will be for -  
Some blue boy is wait-ing just like you to find a some - one to be



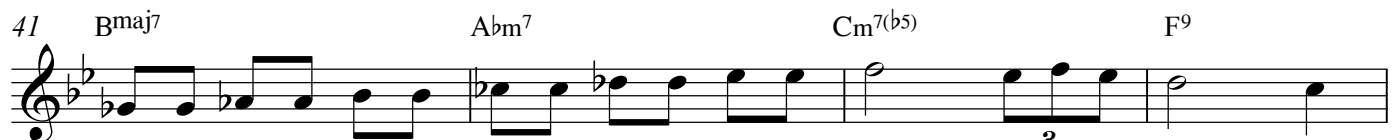
sa - ken Some lu-cky day love-ly love will come your way. \_\_\_\_\_  
true to two lov-ing arms he can nes - tle in and stay. \_\_\_\_\_



Get set blu - sette, True love is com - ing, Your trou-bled heart soon will be hum - ming



(Hum) - - - - -



Doo - ya, doo - ya, doo - ya, doo - ya, doo - ya, doo - ya Doo - oo - oo Blu -



sette. \_\_\_\_\_ Pret-ty lit-tle Blue sette must-n't be a mour-ner

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53 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Eb<sup>6</sup>

Have you heard the news yet? Love's a-round the cor-ner Love wrapped in rain-bows and

59 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup> Db<sup>7</sup>

tied with pink rib - bon to make your next Spring-time your gold wed - ding

64 Gb<sup>7</sup> Ebm<sup>7</sup>/Gb Abm<sup>7</sup>/Gb Cm<sup>7</sup>(b5) F7(b5) Dm<sup>7</sup>

ring-time. So dry your eyes. Don't cha pout, don't-cha fret, Good-y good times are

70 Db<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup>(b5) D<sup>7</sup>

com-ing Blu sette.\_\_\_\_\_ Long as there's love in your heart to share,

77 Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Eb<sup>6</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

dear Blue sette, don't des-pair, Some blue boy is long-ing just like you, to find a

86 Dbm<sup>7</sup> Gb<sup>7</sup> Bmaj<sup>7</sup>

some - one to be true to. One luck - y day love - ly

91 Cm<sup>7</sup>(b5) F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G7(#5) G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

love will come your way.\_\_\_\_\_ That ma - gic day\_\_\_\_\_ may

100 F13 Bb F7(#9) Dm<sup>7</sup> Cm<sup>7</sup> Bbmaj<sup>7</sup> Bbmaj<sup>7</sup>

just be to - day.\_\_\_\_\_



# Body And Soul

Getrude Lawrence in Britain, Libby Holman in U.S. in "Three's A Crowd"

Edward Heyman, Robert Sour, Frank Eyton

Johnny Green-1930

My heart is sad and lone - ly, For you I sigh, for you, dear on - ly,  
I spend my days in long - ing, And wonder whay it's me your wong - ing,

Why have-n't you seen it, I'm all for you, bo - dy and soul.  
I tell you I mean it, I'm all for you, bo - dy and

sou. I can't be - lieve it, it's hard to con - cieve it, That  
you'd turn a - way ro - mance... Are you pre - tend - ing, it

looks like the end - ing, Un - less I could have one more chance to prove, dear.

My life a wreck you're mak - ing, You know I'm yours just

for the tak - ing, I'd glad - ly sur - ren - der,

my - self to you, bo - dy and soul.

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# Born To Be Blue

Torme, Mel

C<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Gb<sup>7</sup>(b5) F<sup>7</sup> Eb<sup>7</sup>

Some folks were meant to live in clo-ver, but they are such a cho-sen  
When there's a yel-low moon a-bove me, they say there's moon-beams I should

4 Abmaj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

few, and clo-vers be-ing rgreen, is some-thing I've ne-ver seen,  
view, but moon-beams be-ing gold are some-thing I can't be-hold,

7 1. Fm<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 2. Fm<sup>7</sup> Ab<sup>7</sup> G<sup>+</sup> Cm Abm<sup>7</sup> Db<sup>7</sup>

'cause I was born to be blue. 'cuase I was born to be blue. When I met you the

12 Abm<sup>7</sup> Db<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Gbmaj<sup>7</sup>

world was bright and sun-ny, when you left the cur-tain fell, I'd like to

15 Dbm<sup>7</sup> Gb<sup>7</sup> Bmaj<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

laugh, but no-thing strikes me as fun-ny, Now my world's a fad-ed pas-tel, Well

19 C<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Gb<sup>7</sup>(b5) F<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> G<sup>7</sup>

I guess I'm luck-i-er than most folks, I've known the thrill of lov-ing you, and

23 Cm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> Ab<sup>7</sup> G<sup>+</sup> Cm

that a-lone was more than I was cre-a-ted for, 'cause I was born to be blue.

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# Boy Next Door, The

performed by Judy Garland in the film "Meet Me In St. Louis"

Hugh Martin and Ralph Blaine-1944

Gmaj7 E7(b9) Am7 D7(b9) Gmaj7

How can I ig - nore the boy next door? I love him  
I'm heart - sore, the boy next door, Af - fec - tion

1. Em7 A7(sus4) A7 Am7 D9 D9/C Bm7

more than I can say, Does-n't try to please me, does-n't ev-en  
for me won't dis -

12 Em9 Em9/D C#m7(b9) F#+7(b9) F#7(#9) Bm7 E7(#9) Am7 D9

tease me, And he ne - ver sees me galnce his way, And

2. A9 Ab7(#9) Gmaj7 Em7 A9

play, I just a - dore him so I can't ig -

22 A9 Bbm7 Eb7 D7/A D7 G6 Am7 D7

nore him, the boy next door.

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# But Beautiful

sung by Bing Crosby in the film "Road To Rio"

Johnny Burke

Jimmy Van Heusen-1947

Gmaj9 G6 Bm7(b5) E7(b9) Am9 C#m7(b5) F#7(b9)  
 Love is fun - ny, or it's sad, or it's qui - et, or it's mad, It's a  
 tear - ful, or it's gay, It's a prob - lem or it's play, It's a

5 Bm7 Bm7(b5) E7 A9 Em7/B Cm(maj7) C#m7(b5)  
 good thing, or it's bad, But beau - ti - ful,  
 heart - ache eith - er way, But

9 D13 C° Bm7 Em7 Am7 D7 G6 Em7 A7  
 Beau-ti-ful to take a chance, And if you fall you fall, And I'm think-ing I would-n't mind a

15 Am7/D D7 A9 Em7/B Cm(maj7) C#m7(b5) D7 C°  
 all. Love is beau-ti - ful, And I'm think -

20 Bm7 Em7 Am7 B7 Em7 F9  
 ing if you were mine I'd ne - ver let you

23 Bm7 Bb7 Am7 Ab7 Eb F#9 G6 D7  
 go, and that would be beau - ti - ful, I know.

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# But Not For Me

Ira Gershwin

George Gershwin-1930

F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>ma<sup>7</sup> Cm<sup>7</sup>

They're wri - ting songs of love but not for me, A lu - cky  
fool to fall, and get that way, Hi ho, a -  
gan so well, but what an end, This is the

5 F<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m<sup>7</sup>/F E<sup>b</sup>7/G A<sup>b</sup>ma<sup>7</sup>

star's a - bove but not for me, with love to lead the way  
las! and al - so lack a day! Al-though I can't dis - miss,  
time a fel - la needs a friend, When e - ver - y hap - py

10 1. D<sup>b</sup>7 E<sup>b</sup>ma<sup>7</sup>/G Cm<sup>7</sup> Fm(ma<sup>7</sup>) Fm<sup>7</sup> C<sup>+</sup>

I found more clouds of grey, Than a - ny Rus - sian play could guar - an -  
The mem - o -  
plot, ends in

15 B<sup>9</sup>(#11) B<sup>b</sup>7 2. Gm<sup>7</sup> Cm<sup>7</sup> C<sup>+</sup>

tee. I was a ry a of her kiss I guess  
a mar - riage knot, And there's

19 Fm<sup>9</sup> B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>6 Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7(b<sup>9</sup>)

she's no not for me. It all be -  
no knot for me.

# Bye, Bye Blackbird

Sam Lanin's Dance Orchestra

Mort Dixon

Ray Henderson-1926

Fmaj7 Gm/F Fmaj7 C<sup>13</sup> C<sup>7</sup> Fmaj7 B° Bbm<sup>7</sup> F<sup>6</sup>/A

Pack up all my cares and woes, feel - ing low here I go Bye

6 Ab° Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b9) Gm Gm(maj7)

Bye Blackbird, \_\_\_\_\_ Where some - bo - dy waits for me

11 Gm<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> Db<sup>9</sup>(#11) C<sup>13</sup> Fmaj7 F<sup>6</sup>

su - gar Black-bird so is she, Bye Bye Blackbird.

17 F<sup>13</sup> E<sup>7</sup> Eb<sup>9</sup> D<sup>9</sup> Gm Gm(maj7) Gm<sup>7</sup>

No one seems to love or un - der - stand me, and all the hard luck sto - ries they keep

23 Eb<sup>9</sup> D<sup>7</sup>(#9) Db<sup>7</sup>(#9) C<sup>7</sup> Fmaj7 G/F Fmaj7 Bm<sup>7</sup>(b5) Bbm<sup>13</sup>

hand - ing me. where some - bo - dy shines the light I'll be com - ing

28 Am<sup>7</sup>(b5) D<sup>7</sup> Gm Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9) F<sup>6</sup>


home to - night, Bye Bye \_\_\_\_\_ Black - bird.


# Bye, Bye, Blues

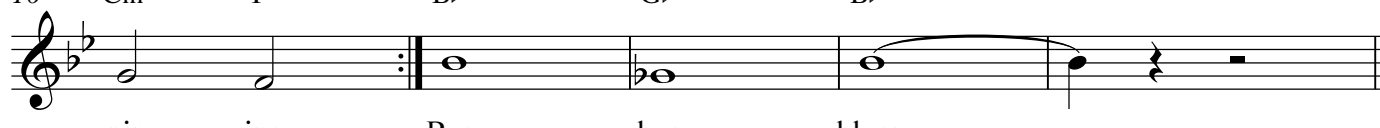
## Jazz Standard

Les Paul and Mary Ford

Fred Hamm, Dave Bennet, Bert Lown, Chauncey Gray-1930

B $\flat$  G $\flat$ 7 B $\flat$  G7 C $^9$  C7  
  
 Bye bye blues, \_\_\_\_\_ Bye bye blues, \_\_\_\_\_ Bells ring,  
 Just we two, \_\_\_\_\_ Smil - ing through, \_\_\_\_\_ Don't sigh,

11 F7 F7(b9) 1. B $\flat$ /D D $\flat$  $^{\circ}$  C $m$ 7 F7  
  
 Birds dont sing, Sun is shin - ing no more  
 dont cry,

16 C $m$ 7 F7 2. B $\flat$ 6 G $\flat$ 7 B $\flat$ 6  
  
 pin - ing, Bye bye blues.

# Cabin In The Sky

from musical of the same name

Vernon Duke-1940

Fmaj7 D7/F# G7 Ab° Am7(b5) D7 Gm7

There's a lit - tle ca - bin in the sky mis - ter For me and for you I  
Can't you see that ca - bin in the sky mis - ter An a - cre or two of

6 C7 1. Am7 D7 Gm7 C7 2. F6 Fmaj7 F6 Bbmaj7

feel that it's true\_\_ some-how plow. We will  
hea - ven-ly blue to

11 Em7 A7 Dm6 Bm7(b5) Em7 A7 Dmaj7 Dm Dm(maj7)

be oh so gay, eat fried chick-en ev - ry day, as the an - gels go

16 Dm7 G7 C7 Bbmaj7 Am7 Gm7 Fmaj7 D7/F# G7 Ab°

sail - ing by. And that is why my heart is fly - in'

21 Am7(b5) D7 Gm7 C13 F6 D7 Gm7 C7

high mis - ter 'Cause I know we'll have a ca - bin in the sky.



# Can't We Be Friends

from the musical "The Little Show"

Paul James

Kay Swift-1929

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one flat (Bb). The lyrics are written below the staff, with some lines split across two staves. Chord symbols are placed above the staff at various points. The score includes a first ending and a second ending. The lyrics are: "I thought I'd found the man of my dreams, Now it seems, I thought for once it could-n't go wrong, Not for long, this is how the sto - ry end, He's going to turn me down and say Can't we be friends. I can see the way this ends, He's going to turn me down and say Can't we be friends. Ne - ver a - gain, through with love, through with men, They play their game with-out shame, and who's to blame. I thought I'd found a man I could trust, What a bust, this is how the sto - ry ends, He's going to turn me down and say Can't we be friends."

1. F6 Bbm7

2. Bbm7

Can't we be friends. Ne - ver a -

gain, through with love, through with men, They play their game with-out shame,

and who's to blame. I thought I'd found a man I could trust,

What a bust, this is how the sto - ry ends, He's going to

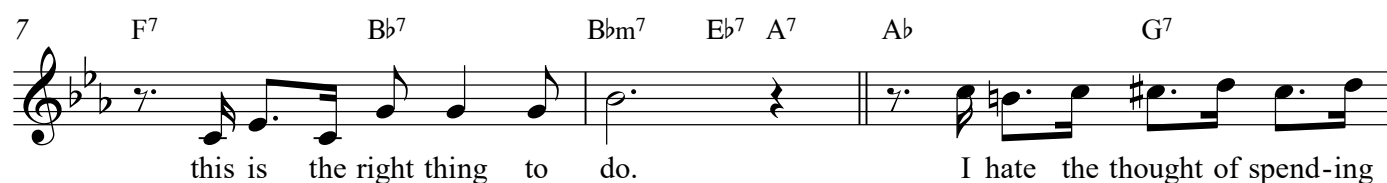
turn me down and say Can't we be friends.

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# Can't We Talk It Over

Sung by Bing Crosby

Young, Victor



Copyright © 1932

# Candy

## Jazz Standard

Mac David and Joan Whitney

Alex Kramer-1944

E♭maj7 A♭9(♯11) Dm7 D♭° Dm7 D♭m7 Cm7

Can - dy I call my su - gar Can - dy be-cause I'm sweet on Can - dy  
stands me My un-der-stand-ing Can - dy and Can-dy's al - ways han - dy

1. F13 F7(b9) B♭6 Fm7 E7(♯9) 2. F13 F13(b9) B♭6 Cm7

and Can-dy's sweet on me. She un-der When I need sym-pa - thy.

11 C♯° B♭/D Am7 D9(sus4) D7 G7 Dm7 G7(sus4)

I wish that there were four of her so I could love much more of her,

16 C13 C13 F13(sus4) F13 F9 F7 E7(♯11) E+7(b9) E♭maj7

She has ta-ken my com-plete heart Got a sweet tooth for my sweet-heart Can - dy

21 A♭9(♯11) Dm7 D♭° Dm7 D♭m7

it's gon - na be just dan - dy The day I take my

24 Cm7 F7(sus4) F13(b9) B♭6 Fm7 E7(♯11)

Can - dy and make her mine all mine!

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# Caravan

## Jazz Standard

Juan Tizol and Duke Ellington-1936

The musical score for 'Caravan' is written in 4/4 time and consists of several lines of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various jazz chords and a bridge section.

**Line 1:** Starts with a double bar line and a 4/4 time signature. The first measure is marked with  $C7(b9)$ . The melody consists of eighth and quarter notes.

**Line 2:** Starts at measure 8. The first measure is marked with  $C7(b9)$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Fm7$  and a triplet of eighth notes, followed by  $Fm6$ .

**Line 3:** Starts at measure 15. The first measure is marked with  $Fm7$  and a first ending bracket labeled '1.2.'. The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Fm6$  and 'FINE'. The next measure is marked with  $F7$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Cm7(b5)$ ,  $F+7(b9)$ , and  $Bb9$ .

**Line 4:** Starts at measure 23. The first measure is marked with  $Fm7(b5)$ ,  $Bb7$ , and  $Eb9$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Bbm7$ ,  $Bbm7$ ,  $A7$ , and  $Ab$ .

**Line 5:** Starts at measure 31. The first measure is marked with  $Gm7(b5)/C$  and  $C7$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $D.C. al Fine$ . The next measure is marked with  $F9$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Bb9$ .

**Line 6:** Starts at measure 40. The first measure is marked with  $Eb9$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Eb9$ .

**Line 7:** Starts at measure 46. The first measure is marked with  $Ab$ . The melody continues with eighth and quarter notes. The final measure of this line is marked with  $Gm7(b5)/C$  and  $C7$ .

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# Cheek To Cheek

sung by Fred Astaire in film "Top Hat"

Irving Berlin-1935

Hea-ven, I'm in hea-ven, And my heart beats so that I can hard-ly  
 Hea-ven, I'm in hea-ven, And the cares that hang a-round me thro' the  
 speak, And I seem to find the hap-pi-ness I seek, When we're  
 week, Seem to va-nish like a gam-bler's luck-y streak, When we're  
 out to-ge-ther danc-ing cheek to cheek. cheek. Oh, I  
 out to-ge-ther danc-ing cheek to  
 love to climb a moun-tain, And to reach the high-est peak, But it does-n't thrill me  
 love to go out fish-ing, In a ri-ver or a creek, But I don't en-joy it  
 half as much as danc-ing cheek to cheek, Oh, I danc-ing cheek to cheek..  
 half as much as  
 Dance with me, I want my arm a-bout you, The charm a-bout you,  
 Will car-ry me thro' to cheek.

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# Chelsea Bridge

Jazz Standard

Billy Strayhorn-1941

Chords and measures:

- Measures 1-4: Eb9(#11), Db9(#11), Eb9(#11), Db9(#11), Bb9
- Measure 5: Ebm9
- Measures 6-7: Ab13, Db6
- Measures 8-9: 1. Db6, C7, B7, Bb7
- Measures 10-11: 2. Db6, B7
- Measures 12-13: F#m7, B7, G#m7, G°
- Measures 14-15: F#m7, B+7(b9)
- Measures 16-17: Bm7, E7
- Measures 18-19: Amaj7, Am7, D7, Gmaj7
- Measures 20-21: Gm7
- Measures 22-23: Db7(#11), C7, B7, Bb7
- Measures 24-25: Eb9(#11), Db9(#11), Eb9(#11), Db9(#11)
- Measures 26-27: Bb7, Fm7/C, Db°, Bb7/D, Ebm9
- Measures 28-29: Ab13
- Measures 30-31: Db6
- Measures 32-33: Db6, C7, B7, Bb7

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# Cherokee

## Jazz Standard

Ray Noble-1938

B♭maj7 Gm7 G♭7(b9) Fm11 E7(♯9) E♭maj9 A♭9(♯11) A♭9 Gm7

Sweet In - dian mai - den, since I first met you, I can't for -  
Child of the prai - rie, your love keeps call - ing, my heart en -

11 C9(sus4) C7(♭5) 1. F9(sus4) G7(b9) G♭7(b5) F+7 2. F7(sus4) F13(b9) B♭6 Cm7

get you Che - ro - kee sweet - heart. Che - ro - kee.\_\_\_\_  
thrall - ing,

20 C♯° B♭/D C♯m9 F♯13(b9) Bmaj9 Bm9/E E9(sus4)

Dreams\_\_\_\_ of sum-mer-time, of lov-er- time\_\_\_\_ gone

27 A♯maj7 Bm7 C° A/C♯ Am9 D7 Gmaj9 Gm9/C

by,\_\_\_\_ throng\_\_\_\_ my me-mo - ry\_\_\_\_ so ten-der - ly,\_\_\_\_

34 C(sus4) Cm7 F+7 B♭maj7 Gm7 G♭7(b9) Fm11 E+7(b9) E♭maj9

\_\_\_\_ and sigh. My Sweet In - dian mai - den, one day I'll

43 A♭9(♯11) A♭9 Gm7 C9(sus4) C7(♭5) F9(sus4) F13(b9) B♭6 B♭maj7

hold you, in my arms fold you, Che - ro - kee.

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# Come Rain Or Come Shine

from the musical "St. Louis Woman"

Johnny Mercer

Harold Arlen-1946

E♭maj7 E♭6 Dm11 G7 Cm7 D♭9 Cm7

I'm gon-na love you like no - bod-y's loved you come rain or come shine,\_\_\_\_\_

5 F13 F+9 B♭11 B♭13(b9) E♭maj7 E♭7 E♭+7 A9(♯11)

High as a moun-tain and deep as a ri-ver come rain or come shine,\_\_\_\_\_

9 A♭m B♭+7 E♭m A9(♯11) A♭m7 A♭m7/G♭ Fm11(b5) B♭7 C° F7

I guess when you met me it was just one of those things, But don't e-ver

14 B♭m7 B♭m7/A♭ Gm7(b5) C7 Fm7 B♭7 E♭maj7 E♭6

bet me 'cause I'm gon-na be true if you let me. You're gon-na love me like

18 Dm11 G7 Cm7 D♭9 Cm7 Am7(b5) A7 D9

no-bo-dy's love me come rain or come shine,\_\_\_\_\_ Hap-py to-ge-ther, un - hap-py to-ge-ther and

23 G13 G+7 Dm11 G13 C9(sus4) C+7 G♭9(♯11) F9(sus4) F13

won't it be fine,\_\_\_\_\_ Days may be cloud-y or sun-ny We're in or we're out of the

28 B♭9(sus4) B♭7(b9) Cm7 Am7(b5) A♭7(♯11) G7(♯9) Cm C7 F7 B♭9

mon-ey, But I'll love you al-ways, I'm with you rain or come shine.\_\_\_\_\_

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# Come Sunday

Duke Ellington-1943

1 F<sup>13</sup> E<sup>b</sup>9(<sup>#</sup>11) F<sup>13</sup> G<sup>b</sup>7 G<sup>9</sup>

5 Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>o</sup> Cm<sup>7</sup>/F F<sup>7</sup> 1.2. B<sup>b</sup>6 A<sup>b</sup>9 B<sup>b</sup>o/A B<sup>b</sup>6

9 D<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>(sus4) C<sup>9</sup>

13 F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>(<sup>#</sup>9) G<sup>+7</sup> C<sup>7</sup> F<sup>+7</sup>

17 F<sup>13</sup> E<sup>b</sup>9(<sup>#</sup>11) F<sup>13</sup> G<sup>b</sup>7 G<sup>9</sup>

21 Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> E<sup>o</sup> Cm<sup>7</sup>/F F<sup>7</sup> B<sup>b</sup>6

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# Con Alma

Gillespie, Dizzy

Emaj7 G#7/D# C#m7 /B Bb7 Ebmaj7 Ebm7 D7(b5) Dbmaj7 F7/C

6 Bbm7 /Ab G7 1. Cmaj7 2. Cmaj7 Cm7(b5)

11 F7(b9) 3 F#m7 B7 Emaj7

16 Fm7 Bb7 B7 Emaj7 G#7/D# C#m7 /B Bb7

21 Ebmaj7 Ebm7 D7(b5) Dbmaj7 F7/C Bbm7 /Ab G7 Cmaj7

# Cotton Tail

theme song for "The Art Of Jazz" radio show

Duke Ellington-1940

Abmaj7 Fm7 Bbm7 Eb7 Cm7 F7 Bbmaj7 Eb7

5 Ab7 Dbmaj7 D° Ab6/Eb Eb7 1. F7 Bbm7 Eb7

9 2. Ab6 C7 F7 Bb7 Eb7

18 Abmaj7 Fm7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7

22 Ab7 Dbmaj7 D° Abmaj7 Eb7 Ab6

Ab7 Dbmaj7 D° Ab6/Eb Eb7 1. F7 Bbm7 Eb7

2. Ab6 C7 F7 Bb7 Eb7

Abmaj7 Fm7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7

Ab7 Dbmaj7 D° Abmaj7 Eb7 Ab6

# Crazy Rhythm

from the musical "Here's Howe"

Irving Caesar, Joseph Meyer, Roger Wolfe-1928



Cra - zy rhy - thm, here's the door way, I'll go my way you go your\_ way,  
Here is where we have a show - down, I'm to high and you're to low - dwon,



Cra - zy rhy - thm, from now on\_\_ we're through.  
Cra - zy rhy - thm, here's good- bye\_\_ to you.\_\_\_\_\_



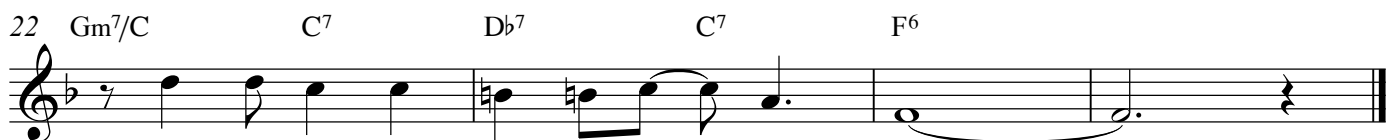
They say that when a high brow meets a low\_brow, Walk-ing a-long broad-way,



Soon the high brow, He has no\_\_ brow, Ain't it a shame and you're to blame.



What's the use of our mis - sion, You pro-duce the same con - di-tion,



Cra - zy rhy - thm I've gone cra - zy too!\_\_\_\_\_

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# Daahoud

Recorded 1954 released 1973

Brown, C.

$Ebm^7$   $Ab^7$   $Dbm^7$   $Gb^7$   $Cbmaj^7$   $Fm^7$   $Bb^7$

6  $Bbm^7$   $Eb^7$   $Abm^7$   $Bb^7$   $Ebmaj^7$  1.  $Eb$  N.C. 2.  $Ebmaj^7$

11  $Bbm^7$   $Eb^7$   $Abmaj^7$   $Abm^7$

16  $Cb^7$   $Gbmaj^7$   $Fm^7$  N.C.  $Ebm^7$   $Ab^7$   $Dbm^7$   $Gb^7$

21  $Cbmaj^7$   $Fm^7$   $Bb^7$   $Bbm^7$   $Eb^7$   $Cb^7$   $Bb^7$   $Ebmaj^7$

26  $Abm^7$   $Db^7$   $Gbmaj^7$   $Ebm^7$   $Ab^7$   $Cb^7$   $Bb^7$   $Ebmaj^7$   $\Phi$  (break)

31 To Solos (without Interlude) After all solos play: Theme with Interlude + CODA  $\Phi$   $Ebmaj^7$

# Dancing In The Dark

sung by Bing Crosby and from the revue "The Band Wagon"

Howard Dietz

Anton Schwartz-1931

we are Dan-cing in the dark\_\_\_\_\_ till the tune ends, we're dan-cing in the dark\_\_\_\_  
Look-ing for the light\_\_\_\_\_ of a new love to bright-en up the night,\_\_\_\_

7 Db<sup>9</sup> Bb<sup>7(b9)</sup> Eb<sup>maj7</sup> Eb<sup>m</sup> 1. Gm<sup>7(b5)</sup> C<sup>7(b9)</sup>  
— and it soon ends, We'rewalt-zing in the won-der of why we're here,\_\_\_\_  
— I have you, love, and we can face the mu-sic to -

13 Fm<sup>7(b5)</sup> E<sup>7</sup> Cb<sup>9</sup> Bb<sup>9</sup>  
Time hur - ries by, we're here\_\_\_\_\_ and gone. We are

17 2. Gb<sup>9</sup> Bb<sup>7(b9)</sup> Eb<sup>6</sup> Gb<sup>6</sup> F<sup>7</sup> Eb<sup>maj7</sup> Eb<sup>6</sup>  
ge - ther Dan - cing in the dark.

# Dancing On the Ceiling

Lorenz Hart and Richard Rodgers-1930

Chord progression for "Dancing On the Ceiling" (Lorenz Hart and Richard Rodgers-1930).

Key: B-flat major (two flats). Time signature: 4/4.

Chords: Fmaj7, F+7, Bbmaj7, E7, Am7, Abm7, Gm7, C7, Am7, D7, Gm7, C7, F6, Gm7, C7, Fmaj7, Am7(b5), D7, Gm7, C7, Am7, D7, Gm7, C7, Fmaj7, F+7, Bbmaj7, E7, Am7, Abm7, Gm, Gm(maj7), Gm7, C7, F6, Dm7, Gm7, C7.

8 1.2. F6 Gm7 C7 Fmaj7 Am7(b5) D7 Gm7

14 C7 Am7 D7 Gm7 C7 Fmaj7 F+7

19 Bbmaj7 E7 Am7 Abm7 Gm Gm(maj7) Gm7 C7 F6 Dm7 Gm7 C7

# Darn That Dream

from the musical "Swingin' The Dream"

Eddie DeLange

Jimmy Van Heusen-1939

G<sup>6</sup>/B B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Am<sup>7</sup> F<sup>7</sup>/C B<sup>7</sup> Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>

Darn that dream I dream each night, You say you love me and hold me tight, But  
Darn your lips and darn you eyes, They lift me high a-bove the moon-lit sky,\_\_\_\_

5 Am<sup>7</sup> Cm F<sup>9</sup> Bm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 1. Am<sup>7</sup> A<sup>b</sup>7(b<sup>5</sup>) Gmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

when I a- wake\_ and you're out of sight, Oh darn that dream.  
Then I tum-ble out of par - a - dise Oh

9 2. Am<sup>7</sup> A<sup>b</sup>7(#<sup>9</sup>) G<sup>6</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

darn that dream. Darn that one track mind of mine, It

13 E<sup>b</sup>maj<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>6 Cm<sup>6</sup> Gm<sup>6</sup> Em<sup>7</sup>(b<sup>5</sup>)

can't un - der-stand that you don't care, Just to change the mood I'm in, I'd

17 Am<sup>7</sup> D<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Am<sup>9</sup> D<sup>13</sup> G<sup>6</sup>/B B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Am<sup>7</sup> F<sup>7</sup>/C B<sup>7</sup>

wel-come a nice\_ old night - mare. Darn that dream, and bless it too, With

21 Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Am<sup>7</sup> Cm F<sup>9</sup>

out that dream I'd ne - ver have\_\_\_\_ you, But it haunts me and it

24 Bm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 Am<sup>7</sup> A<sup>b</sup>7(b<sup>9</sup>) G<sup>6</sup>

won't come true,\_\_\_\_ Darn that dream.

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# Day By Day

sung by every big star

Sammy Cahn

Axel Stordahl and Paul Weston-1946

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(sus4) C<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup>

Day by day\_\_\_\_ I'm fall-ing more in love with you, And day by day\_\_\_\_ my love seems to

7 Am<sup>7</sup> D<sup>9</sup> Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>7</sup> A<sup>7</sup> Dm<sup>9</sup> Dm Dm(maj<sup>7</sup>) Dm<sup>7</sup>

grow,\_\_\_\_ There is - n't an - y end to my de - vo - tion,\_\_\_\_ It's

13 G<sup>7</sup> Dm<sup>7</sup> G Gm<sup>7</sup>/C C<sup>7</sup> Eb<sup>9</sup> D<sup>9</sup> D+7(b<sup>9</sup>) Gm<sup>7</sup> C<sup>7</sup>

deep-er dear by far than an - y o - cean.\_\_\_\_ I find that day by day\_\_\_\_ You're mak-ing

19 Gm<sup>7</sup> C<sup>7</sup>(sus4) C<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>9</sup> Am<sup>7</sup>(b5) Eb<sup>7</sup> D7(b<sup>9</sup>)

all my dreams come true, And(some) what may\_\_\_\_ I want you to know,\_\_\_\_ I'm

25 Gm<sup>7</sup> Am<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> A<sup>7</sup> Eb<sup>9</sup>(#11) D<sup>7</sup> D+7(b<sup>9</sup>)

yours a - lone,\_\_\_\_ and I'm in love to stay, As

29 Gm<sup>7</sup> Am<sup>7</sup> Bbmaj<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> D<sup>7</sup>

we go through the years day by day.

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# Day Dream

1943

Ellington, D./Strayhorn, Billy

Fmaj7      Am7      Bbm7      A7      Dm7 Db7 Cm7 B7(b5)

Day      Dream,      why do you haunt me so?\_\_\_\_  
 Day      Dream,      I walk a - long on air,\_\_\_\_

4 Bbm7 C+7(b9) Fm6 Dm7(b5) Db7 C7 Gm7 C7

1.  
 Deep in a ro - sy glow, the face of my love you show.\_\_\_\_  
 Build-ing a cas - tle there, for

9 2. Gm7 C7 F7 F#m7 B7 Bbmaj7 Bm7 E7 Amaj7 Bbm7 Eb7

me and my love to share. Don't know the time, Lor - dy

14 Abmaj7 Am7 D7 Gmaj7 G6 Gm7 C7 Am7 Ab7(#11) G13 Db7(#11) C+7(b9)

I'm in a daze, Sun in the sky, while I moon a-round feel-ing ha - zy.

20 Fmaj7      Am7      Bbm7      A7      Dm7 Db7 Cm7 B7(b5)

Day      Dream,      why do you haunt me so,\_\_\_\_

23 Bbm7 C+7(b9) Fm6 Dm7(b5) Db7 C7 Fmaj7 F6 Gm7 C7

Deep in a ro - sy glow, the face of my love you show.\_\_\_\_

# Days of Wine and Roses, The

from the movie of the same title

Johnny Mercer

Henry Mancini-1962

Fmaj7 Eb9(#11) D7(b5) D7 D9 D7(b9)

The days lone - - of wine and ro - ses smile and  
lone - - ly night dis - clo - ses just a

5 Gm7 Gm7 Bbm7 Eb7

run a - way like a child at play through a  
pass - ing breeze filled with me - mo - ries of the

9 1. Am7 Dm7 Gm7 Gm7/F Em7(b5)

mea - dow land to - ward a clo - sing door, A door marked ne - ver

13 A9 Dm7(b5) G9 Gm7/C C7

more, that was - nt there be - fore. The

17 2. Am7 Dm7 Dm7/C Bm7(b5) Bb9

gol - den smile that in - tro - duced me to the

21 Am7 Dm7 Gm7 C7(b9) F6 Dm7 Gm7 C7(b9)

days of wine and ro - ses and you.

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# Dear Old Stockholm

Swedish performed by Stan Getz, Miles Davis, Paul Chambers, John Coltrane

Traditional

The musical score for "Dear Old Stockholm" is written in 4/4 time and consists of 28 measures. The key signature has one flat (B-flat). The melody is written on a single staff. The chords are indicated above the staff.

Measures 1-4: Dm<sup>7</sup>, Dm<sup>6</sup>, Dm<sup>7</sup>, Dm<sup>6</sup>

Measures 5-8: Dm<sup>6</sup>, Bm<sup>7</sup>(b5)/F, Em<sup>7</sup>(b5), A<sup>7</sup>(b9), Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Bbmaj<sup>7</sup>

Measures 9-12: Em<sup>7</sup>(b5), Eb<sup>7</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>/C, Bb<sup>7</sup>(b5), A<sup>7</sup>, Eb<sup>7</sup>(b5)

Measures 13-16: E<sup>7</sup>(b5), Eb<sup>7</sup>(b5), Dm, C<sup>7</sup>, F<sup>6</sup>, Dm<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Dm<sup>7</sup>

Measures 17-20: Em<sup>7</sup>(b5), A<sup>7</sup>(#9), Dm<sup>6</sup>, Bm<sup>7</sup>(b5)/F, Em<sup>7</sup>(b5), A<sup>7</sup>(b9), Gm<sup>7</sup>, C<sup>7</sup>

Measures 21-24: Fmaj<sup>7</sup>, Bbmaj<sup>7</sup>, Em<sup>7</sup>(b5), Eb<sup>7</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>/C, Bb<sup>7</sup>(b5), A<sup>7</sup>, Eb<sup>7</sup>(b5)

Measures 25-28: Dm<sup>7</sup>, Dm<sup>6</sup>, Dm<sup>7</sup>, Dm<sup>6</sup>

# Dearly Beloved

sung by Fred Astaire in the film "You Were Never Lovelier"

Johnny Mercer

Jerome Kern-1942

C7(sus4) Bb/C C7(sus4) Bb/C

Dear - ly be - lov - ed, how clear - ly I see,  
No - thing could save me, Fate gave me a sign,

5 C7(sus4) Bb/C C C9(sus4) C+9

Some - where in hea - ven you were fash - ioned for me,  
I know that I'll be yours come sho - wer or shine,

9 1.  
F6 Dm7 Gm11 C7(sus4) C7/Bb

An - gel eyes \_\_\_\_\_ knew you, \_\_\_\_\_

13 Am7 Dm11 Abm7 Db7

An - gel voi - ces led me to you.

17 2.  
F6 Dm7 G13(sus4) G13(#11)

So I say \_\_\_\_\_ mere - ly \_\_\_\_\_

21 C7(sus4) C7 C13(#11) F6 F/A D7(#9)

Dear - ly be - lov - ed be mine. \_\_\_\_\_

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# Deep Purple

Piano music on radio in the 1920's, lyrics added in 1938

Mitchell Parish

Peter DeRose-1933

Fmaj7 D+7(b9) Gm7 /F C7/E C7

When the deep pur - ple falls o - ver slee - py gar - den falls and the  
still of the night once a - gain I hold you tight Though you're

5 Fmaj7 Cm7 F9 D7 Em7(b5) F° D/F#

stars be - fin to flick - er in the sky, Through the  
gone, your loves lives on when moon - light beams, And as

9 Gm7 Eb7 Am7 1. Ab°

mist of a me - mo - ry you wan - der back to me  
long as my heart will beat, lo - ver we'll

13 Gm7 C7 Fmaj7 D7 Gm7 C7

Beath - ing my name with a sigh. In the

17 2. Ab° Gm7 C7 Fmaj7 D7 Gm7 C7

al - ways meet, Here in my deep pur - ple dreams.

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# Desfinado

a bossa nova

Antonio Carlos Jobin-1962

1.  $F^{maj7}$   $G^{7(b5)}$

5  $G^{m7}$   $C^7$   $C^7/Bb$   $A^{m7(b5)}$   $D^{7(b9)}$

9 1.  $G^{m7}$   $G^{m7}/F$   $E^{m7(b5)}$   $A^7$   $D^{maj7}$   $D^{7(b9)}$

13  $G^{7(b9)}$   $G^{b7}^{maj7}$

17 2.  $G^{m7}$   $G^{m7}/F$   $E^{m7(b5)}$   $A^7$   $D^{m7}$   $E^{7(\#9)}$

21  $A^{maj7}$   $A^{b+7}$   $G^{13}$   $F^{\#7}$

25  $A^{maj7}$   $F^{\#7}$   $B^{m7}$   $E^7$   $E^7/D$

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29 A/C# Cmaj7 Bm7(b5) E7

33 Cmaj7 C#° Dm7 G7 Cmaj7

37 Cm7 D7(b9) G7 Gb7(b9)

41 Fmaj7 G7(b5)

45 Gm7 C7 C7/Bb Am7(b5) D7 D7/C

49 Bbmaj7 Eb7 Am7 Dm11

53 G7 G7 Bbm7 Eb7

57 G7 Gm7 C7 F6 Gm7 C7



# Didn't We

Side B of "MacArthur Park" by Richard Harris

Jimmy Webb-1968

1 Cmaj7 E° A7 Dm7 Dm7/G G9  
This time we al-most made the piec-es fit, did-n't we girl? This time we

5 Dm Dm(maj7) Dm7/G G+9 Cmaj7 Bm7(b5) E7(b9) Am  
al - most made somesense of it did-n't we girl This time I

10 Am(maj7) Am7/G F#m7(b5) Fmaj7 Em7 Dm7 Em7 Fmaj7  
had the an-swer right her in my hand,\_\_\_\_ Then I touched it and it turned to

15 Bbmaj7 Dm7/G G9 Cmaj7 E° A7 Dm7 Dm7/G G9  
sand. This time we al-most sanf our song in tune did-n't we girl? This time we

21 Dm Dm(maj7) Dm7/G G+9 Cmaj7 Bm7(b5) E7(b9) Am  
al - most made it to the moon, oh Did-n't we girl? This time we

26 Am(maj7) Am7/G F#m7(b5) Fmaj7  
al - most made our po - em rhyme\_\_\_\_ This time we

30 Am7/E Dm7 Em7 Fmaj7  
al - most made that long hard\_\_\_\_ climb,\_\_\_\_

33 Dm Dm(maj7) Dm7/G G7 C6 Am7 Dm7/G G9  
Did - n't we al - most make it this time? This time we

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# Django

Lewis, John

1  $Fm^6$   $Bbm^6$   $C^7(b9)$   $Fm^6$   $F^7(b9)$   $Bbm^7$

7  $Eb^7$   $Abmaj^7$   $D^7(b5)$   $Dbmaj^7$   $Gm^7(b5)$   $G^7/F$   $C^7/E$

13  $Fm^6$   $Bbm^7$   $C^7$   $Fm^7$   $Fm^6$   $Bbm^7$   $C^7$

20  $Fm^6$  FINE  $Fm^7$   $D^7(\sharp 9)$   $G^7(\sharp 9)$   $C^7(\sharp 9)$   $F^7(b9)$   $Bbm^7$   $Eb^7$   $Ab^7$   $Db^7$   $G^7$   $C^7$   $C^7(\sharp 9)$

27  $Fm^7$   $D^7(\sharp 9)$   $G^7(\sharp 9)$   $C^7(\sharp 9)$   $F^7(b9)$   $Bbm^7$   $Eb^7$   $Ab^7$   $Db^7$   $C^7$   $Fm^7$

33  $F^7(b9)$   $Bbm^7$   $F^7(b9)$   $Bbm^7$   $F^7(b9)$   $Bbm^7$

(Bass)

39  $F^7$   $C^7$   $F^7(\sharp 9)$   $Bbm^7$   $G^7(\sharp 9)$   $C^7(\sharp 9)$   $F^7(\sharp 9)$   $Bb^7$   $Ebm^7$   $Ab^7$   $Db^7$

45  $Gb^7$   $Db^7$   $Gb^7$

50  $Db^7$

53  $Fm^6$   $Bbm^7$   $C^7$   $Fm^6$   $Bbm^7$   $C^7$   $Fm^6$  D.S. al FINE

# Do Nothin' Till You Hear From Me

Bob Russel

Duke Ellington-1940

Do no-thin' till you hear from me, Pay no at-ten-tion to what's me, At least con-si-der our ro-said, Why peo-ple tear the seam of a-ny-one's dream, Is o-ver my head. mance, If you should take the word of o-thers you've heard, I have-n't a chance.

Do no-thin' till you hear from True, I've been seen with som-one new\_ but does that mean I've been un-true? When we're a-part, the words in my heart re-veal how I feel a-bout you, some kiss may cloud my me-mo-ry, And o-ther arms may hold a thrill, But please do no-thin' till you hear from me, And you ne-ver will. Do no-thin till you hear from

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# Dolphin Dance

From Maiden Voyage album whose track titles refer to marine biology or the sea

Hancock, H.

Chord progression for measures 1-5: Ebmaj7, Bbm7, Ebmaj7, Dm7(b5) G7(#9), Cm7

Chord progression for measures 6-11: 6 Ab7(#11), Cm7, Am7 D7alt., Gmaj7, Abm7, Fm7

Chord progression for measures 12-18: 12 Fm7/Bb, Cm7, Cm7/Bb, Am7, D7alt., Gmaj7, Dm7/G

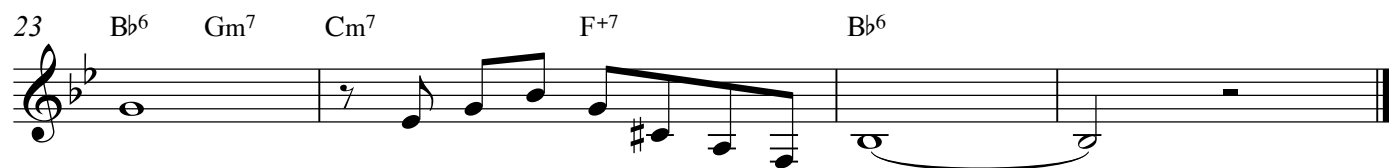
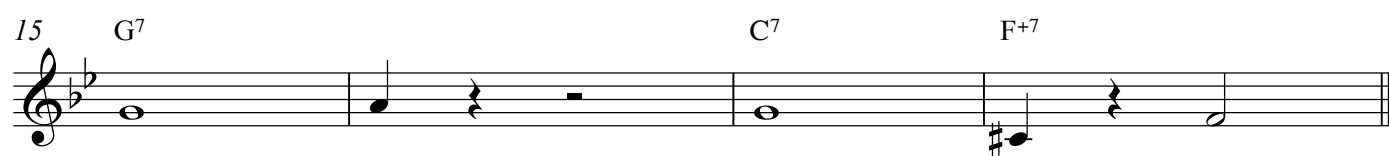
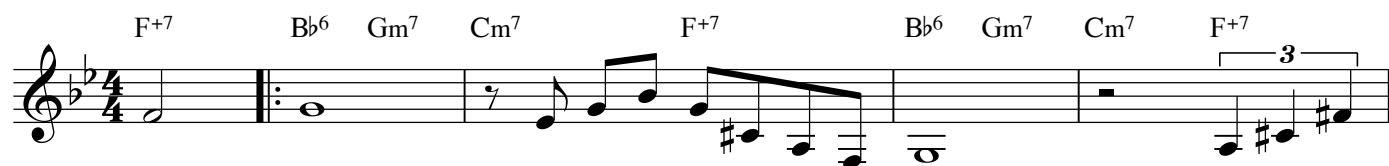
Chord progression for measures 19-24: 19 G7(b5), Cm7/G, Cm7/F, D/F, Cm7/F, Em7 A7

Chord progression for measures 25-30: 25 Eb7(#11), Am7, D7, Bm7, E7, Dm7, C#m7, F#7(add13)

Chord progression for measures 31-36: 31 Bm7, Am7/B, Bm7, Am7/B, Bbm7, G/Eb, Ab+maj7/Bb, G7(#9)

# Don't Be That Way

Benny Goodyman, E. Sampson-1938



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# Don't Blame Me

from musical "Clowns In Clover"

Dorothy Dields

Jimmy McHugh-1932

Cmaj7 Fm7 Bb7 Em7 A7 Ebm7 Ab7 Dm7 G7 Cmaj7 Am7

Don't blame me see, for fall - ing in love with you., I'm  
Can't you see, When you do the things you do, If

5 Dm7(b5) G7(b9) Em7(b5) A7(b9) 1. Dm7 G7 Em7 A7 Dm7 G7

un - der your spell but how can I help it? Don't blame me.  
I can't con-ceal the thrill that I'm feel - ing,

9 2. Dm7 G7 C6 Gm7 C7 Fmaj7 E7(b9) Am7

Don't blame me, I can't help it, If that dog-gone moon a - bove, —

15 Am7 D7 Dm7 Ab7 Dm7/G Cmaj7 Fm7 Bb7

Makes me want — some-one like you to love. Blame your

20 Em7 A7 Ebm7 Ab7 Dm7 G7 Cmaj7 Am7 Dm7(b5) G7(b9)

kiss, As sweet as a kiss can be, And blame all your charms that

24 Em7(b5) A7(b9) Dm7 G7 C6


melt in my arms, but don't blame me.

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based On Billie Holiday's cheating husband

Arthur Herzog Jr.-1944

21 Fm<sup>6</sup> Dm<sup>7(b5)</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> Gb<sup>7</sup> F<sup>+7</sup> E<sup>9</sup> Eb<sup>9</sup> Ab<sup>6</sup> Db<sup>major</sup> Gm<sup>7(b5)</sup> C<sup>7</sup>



You're my joy and pain, My life's yours, love, Don't explain.

87 / 495

# Don't Get Around Much Anymore

Duke Ellington-1940

Chords: Cmaj7, Dm7, D#m7, Em7, A7, Em7/B, C°, A7/C#, D7, G13(sus4), G13, C6, Fmaj7, F#°, G7, C6, C7, F6, Bb9, Cmaj7, Gm7, C7, F6, F#m7(b5), B7(b9), Em7, D#°, Dm7, G7, Cmaj7, Dm7, D#m7, Em7, A7, Em7/B, C°, A7/C#, A7, D7, G13(sus4), G13, C6.

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# Don't Worry 'Bout Me

Ted Koehler

Rube Bloom-1938



Don't wor-ry 'bout me, I'll get a long, For - get a-bout me, Just be hap-py my love, Let's say that our lit-tle show is ov - er and so the sto - ry ends Why not call it a day the sen-si-ble way and still be friends, Look out for your self That should be the rule, Give your heart and your love to whom ev - er you love don't be a fool, Why do we cling to this old fad-ed thing that used to be, so if you can for-get then you don't wor-ry 'bout me.

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# Early Autumn

Johnny Mercer

Burn-R, Herman-W.



When an ear ly Au-tumn walks the land and chills the breeze and touch-es with her hand  
 vil - ion in the rain all shut-tered down a wind-ing coun-try lane

the sum-mer trees per-haps you'll un - der- stand what me mo-ries I own  
 all rus - set brown, a fros - ty win-dow pane shows me a town grown

There's a dance pa lone - ly. That Spring of ours that start-ed

so A pril heart-ed seemed made for just a boy and girl, I ne-ver dreamed, did you, a-ny

Fall would come in view so ear - ly, ear - ly,

Dar-ling if you care, please let me know, I'll meet you a - ny- where, I miss you so let's

ne - ver have to share a - no-ther ear ly Au - tumn.

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# East of the Sun (and West of the Moon)

originally a Princeton college song

Brooks Bowman-1934

East if the sun and west of the moon we'll build a dream house of

love dear, Close to the sun in the day Near to the moon at night, we'll

live in a love-ly way dear, liv-ing our love in pale moon - light. Just you and I

for e-ver and a day love will not die we'll keep it that way

Up a-mong the stars we'll find a har-mo-ny of life to a love-ly tune,

East of the sun and west of the moon, west of the moon,

East of the sun and west of the moon.

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# Easy Living

From the film of the same name

Robing, Leo

Rainger, R.

Ebmaj7 E° Fm7 F#° Ebmaj7/G Bbm7 Eb7  
 Liv - ing for you is ea - sy liv - ing it's ea - sy to live  
 nev - er re - gret the years i'm giv - ing, they're ea - sy to give

4 Abmaj7 Db7 Gm7 C7 Fm7 Bb7 G7 C7 Fm7 Bb7  
 when you're in love, and I'm so in love, there's no-thing in life but you. I'll  
 when you're in love, I'm hap-py to do what -

9 2. Fm7 Bb7 Eb6 Dbm7 Gb6 Bmaj7 Abm7 Dbm7 Gb7  
 ev-er I do for you. For you, may-be I'm a fool, but it's fun,

14 B6 Abm7 Dbm7 Gb7 Bmaj7 Abm7  
 — peo-ple say you rule me with one wave of your hand, Dar-ling it's grand,

18 Fm7 Bb7 Bb+7 Ebmaj7 E° Fm7 F#°  
 — They just don't un-der stand. Liv-ing for you is ea - sy liv - ing it's

22 Ebmaj7/G Bbm7 Eb7 Abmaj7 Db7 Gm7 C7  
 ea - sy to live when you're in love, and I'm so in love, there's

25 Fm7 Bb7 Eb6 Fm7 Bb7  
 no - thing in life but you.

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# Easy Street

Harold Arlen-1954?

Cmaj7 E7 A7 Dm7 G7 Gm7 C7 Fm7 Bb7

Ea-sy street,  
Life is sweet,

I'd love to live on  
for folks who live on

Ea-sy street,  
Ea-sy street,

No - bo - dy works on  
No week-ly pay-ments

5 Em7 A7 D7 G7 1. Cmaj7 A7 D7 G7

Ea - sy street,  
you must meet,

Just lie a-round all day,  
That makes your hair turn

Just sit and play the hors-es

9 2. Gm7 C7 Fmaj7

gray, \_\_\_\_\_

When op - por - tun - i - ty comes knock-in' you just

12 Am7 Bb7 Cmaj7 Am7 Gm7 C7

keep on with your rock-in'cause you know your for - tunes made, \_\_\_\_\_

And if the

15 Fmaj7 Fm7 Bb7 Am7 D7

sun makes you per-spire, there's a man that you can hire, to plant trees so you can have shade \_\_\_\_\_

18 Dm7 G+7 Cmaj7 E7 A7 Dm7 G7 Gm7 C7 Fm7 Bb7

\_\_\_\_\_ On Ea-sy street, I'm tel-ling ev-ry one I meet, If I could live on

23 Em7 A7 Ab7 G7 C6 A7 D7 G7

Ea - sy street I'd want no job to-day, So Please \_\_\_\_\_ go a - way.

# (You'd be So) Easy To Love

from musical "Anything Goes"

Cole Porter-1934

Am<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Gmaj<sup>7</sup> C<sup>#</sup>7

You'd And be we so would ea - sy to love, So ea - sy to care - free

6 C<sup>13</sup>(<sup>#</sup>11) Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

i - do - lize all o - thers a - bove, So worth the yearn-ing for, —  
to - ge - ther that it does seem a

12 Bm<sup>7</sup> Bbm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) D<sup>9</sup>/C Bm<sup>7</sup> E<sup>7</sup>

So swell to keep ever - y home fire burn - ing for.

17 2. E<sup>7</sup> Am<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> C<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) C<sup>9</sup>(<sup>#</sup>11) Bm<sup>7</sup> Bb<sup>o</sup>

shame that you can't see your future with me 'cause you'd be, oh,

22 Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) G<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup>

so ea - sy to — love.

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# Embraceable You

from the musical "Girl Crazy"

Ira Gershwin

George Gersgwin-1928

Embraceable You

Em-brace me, my sweet em-brace - a-ble you, — Em brace me, you ir-re-

place - a - ble you, — Just one look at you my heart grew

tip - sy in me, — You and you a - lone bring out the

gyp - sy in me. — I love all the ma - ny charms a-bout you

A - bove all, I want these arms a-bout you, —

Don't be a naugh - ty ba - by come to pa - pa, come to pa - pa do,

My sweet em - brace - a - ble you.

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# Emily

title song to the film "the Americanization of Emily"

Johnny Mercer

Johnny Mandel-1964

Cmaj7 Am7 Dm7 G7 Gm7 C7 Fmaj7

E-mi-ly, E-mi-ly, E-mi ly, \_\_\_\_\_ has the mur-mur-ing sound of May,\_\_\_\_

8 Bb7 Amaj7 F#m7 Bm7 E7(sus4) Am7 D7

\_\_\_\_ All sil-ver bells, co-ral shells, ca-rou sels,\_\_\_\_ and the laugh-ter of chil-dren at

15 Dm7 G+7(b9) Cmaj7 Am7 Dm7 G7 Gm7 C7

play. Say E-mi-ly, E-mi-ly, E-mi ly,\_\_\_\_ and we fade to a mar-ve-lous

23 Fmaj7 Bm7(b5) E7(b9) Am7 Am7/G F#m7(b5) B7 Em7 A7

view, Two lov-ers a-lone and out of sight,\_\_\_\_ see-ing

29 Dm7 G7 Em7(b5) A7 A7/G F#m7(b5) Fm7

i-ma ges\_\_\_\_ in the fi-re light, As my eyes vis-ual-ize a

35 Em7 Eb7 Dm7 Db7 C6 G7(b9(#5))

fa-mi-ly\_\_\_\_ they see E-mi-ly, E-mi-ly Too.

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# Ev'ry Time We Say Goodbye

from Billy Rose's revue "Seven Lively Arts"

Cole Porter-1944

E♭maj7 Fm7 Gm7 Fm7 E7 E♭maj7 Cm7 Fm7 B♭7(b9)

Ev - ry time we say good - bye I die a lit - tle,  
When your near there's such an air of Spring a - bout it

5 E♭maj7 Fm7 Gm7 Fm7 B♭7 E♭maj7 B♭m7 E♭7 1. A♭m7 D♭7

Ev - ry time we say good - bye I won - der why a lit - tle,  
I can hear a lark some - where be - gin to

9 E♭/G G♭° Fm7 B♭7 B♭m7 E♭7 A♭maj7

Why the gods a - bove me, who must be in the know

13 A♭m7 D♭7 Gm7 C7(b9) B9 B♭7 E7

think so lit - tle of me that they al - low you to go.

17 2. A♭maj7 D♭7 E♭/G G♭° Fm7 B♭7 B♭m7 E♭7 A♭maj7

sing a - bout it, There's no love song fin - er but how strange the change from

21 A♭m7 D♭7 Gm7 C7 Fm7 B♭7 E♭6 Cm7 Fm7 B♭7 E7

maj - or to min - or Ev - ry time we say good - bye.

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# Everything Happens To Me

first sung by Frank Sinatra with the Tommy Dorsey Orchestra

Tom Adair

Matt Dennis-1940

Em<sup>7(b5)</sup> Eb<sup>o</sup> Dm<sup>7</sup> C<sup>#o</sup>

I make a date for golf and you can bet your life it rains, I  
ne - ver miss a thing, I've had the mea - sles and the mumps, And

3 Cm<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

try to give a par - ty but the guy up - stairs com - plains, I  
ev - ry time I play an ace, my part - ner al - ways trumps, I

5 B<sup>o</sup> Cm<sup>7(b5)</sup> Dm<sup>7</sup> G<sup>7</sup>

guess I'll go through life just catch - in' colds and miss - in' trains,  
guess I'm just a fool who ne - ver looks be - fore he jumps,

7 1. Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 2. Cm<sup>7</sup> F<sup>7</sup> Bb<sup>6</sup>

ev-ry-thing hap - pens to me. I ev-ry-thing hap - pens to me. At

11 Fm<sup>7</sup> Bb<sup>7(#9)</sup> Eb<sup>maj7</sup> C<sup>7</sup>

first my heart thought you could break this jinx for me, that

13 Fm<sup>7</sup> Bb<sup>7(#9)</sup> Eb<sup>maj7</sup>

love would turn the trick to end des - pair, But

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15 Em<sup>7</sup> A<sup>+7</sup>(#9) Dmaj<sup>7</sup> D<sup>6</sup>

now I just can't fool this head that thinks for me, so I've

17 Gm<sup>7</sup> C<sup>9</sup> Cm<sup>7</sup> F<sup>7</sup> G<sup>7</sup>

mort - gaged all my cas - tles in the air, I've

19 Em<sup>7</sup>(b5) Eb<sup>o</sup> Dm<sup>7</sup> C#<sup>o</sup>

te - le - graphed and phoned, sent an Air Mail spe - cial too, your

21 Cm<sup>7</sup> F<sup>7</sup> Eb<sup>9</sup> Dm<sup>7</sup>(b5) G<sup>7</sup>

an - swer was "good - bye," there was ev - en post - age due, I

23 B<sup>o</sup> Cm<sup>7</sup>(b5) Dm<sup>7</sup> G<sup>7</sup>

fell in love just once and then it had to be with you, <sup>3</sup>—

25 Cm<sup>7</sup> F<sup>7</sup> Bb<sup>6</sup> G<sup>7</sup>

ev - ry - thing hap - pens to me. —

# Everything I Have Is Yours

Sung by Al Jarrett in the film "Dancing Lady"

Harold Adamson

Burton Lane-1933

B♭maj7/D D♭m7 G♭7 Cm7 F7 B♭maj7 Cm7 C#°

Ev - ry-thing I have is yours, you're a part of me,\_\_\_\_\_

5 B♭/D D♭m7 G♭7 Cm7 F7 B♭maj7 Am7(b5) D7

Ev - ry-thing I have is yours, my des - ti - ny,\_\_\_\_\_

9 Gm7 A♭7 B♭6 B♭6/G B♭6/F Em7(b5) A7(sus4)

I would glad - ly give the sun to you,-- If the sun were on - ly mine,

13 Dm7 G7 Gm7 C7 Cm7 F7 F7/E♭

I would glad - ly give the earth to you\_ and the stars that shine,

17 B♭/D D♭m7 G♭7 Cm7 F7 B♭maj7 Cm7 B7(b5)

Ev - ry thing that I pos - ess I of - fer you,\_\_\_\_\_

21 B♭maj7 Fm7 B♭7 E♭maj7 Am7(b5) D7(sus4)

Let my dream of hap - pi - ness come true,\_\_\_\_\_

25 Gm7 A♭7 B♭6 Gm7 C7 B7

I'd be hap - py just to spend my life\_ wait-ing at your beck and call,

29 B♭maj7 D♭m7 G♭7 Cm7 F7 B♭6

Ev - ry-thing I have is yours, My life, my all.

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# Exactly Like You

from Lew Leslie's "International "Revue"

Dorothy Fields

Jimmy McHugh-1930

B♭maj7 Dm7 Gm7 C7

I know why I've wait - ed, I know why I've been blue, I  
Why should we spend money, On a show or\_\_\_ two? You know,

5 F7 B° Cm7 F7 B♭6 Eb7 1. B♭6 F+7

prayed each night for some - one ex - act - ly like you.  
no one does those love scenes ex - act - ly - like you.

9 2. B♭6 B♭7 Eb6 Ebm6 A♭7 B♭6 D+7(b9)

You make me feel so grand,\_\_\_ I wan-na hand the world to you,\_\_\_

13 Gm7 Cm7 A♭9 F7 D+7 G9

\_\_\_ You seem to un - der - stand\_\_\_ each fool-ish lit - tle scheme I'm schem - in'

17 C+7 F9 B♭maj7 Dm7 Gm7 C7

Dream I'm dream - in', Now I know why my Ma - ma taught me to be

21 F7 B° Cm7 F7 B♭6 Eb7 B♭6

true, She meant me for some-one ex - act - ly like you.

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# Falling In Love With Love

from the musical "The Boys From Syracuse"

Lorenz Hart

Richard Rodgers-1938

1. 4/4

B♭maj7 E♭maj7 Dm7 G7 Cm7 F7

Fall - ing in love with love is fall - ing for make be - lieve, \_\_\_\_\_  
I fell in love with love one night when the moon was full, \_\_\_\_\_

4 G♭9(♯11) F7 Cm7 F7

\_\_\_\_\_ Fall - ing in love with love is play - ing the  
\_\_\_\_\_ I was un - wise with eyes un - a - ble to

7 B♭maj7 E♭maj7 Dm7 Cm9 B♭maj7 E♭maj7

fool, \_\_\_\_\_ Car - ing too much in such a ju - ve - nile  
see, \_\_\_\_\_ I fell in love with love, with love e - ver -

11 1. Am11 D7 Gm7 C7

fan - cy, \_\_\_\_\_ Learn - ing to trust is just for chil - dren in

15 2. G♭7(♯11) F7 A♭13(♯11) G7(sus4)

school. last - ing, But

19 Cm7 G7(b9) Cm7 F7 B♭maj7 Gm7 Cm7 F7

love fell out with me.

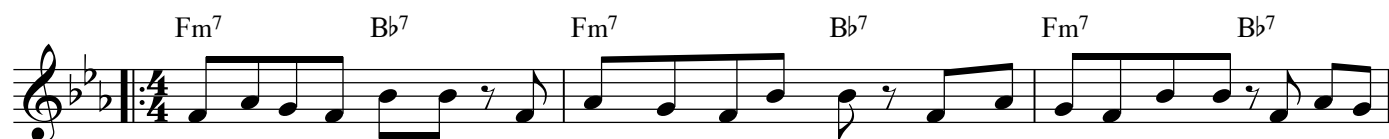
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# Fascinating Rhythm

from the musical "Lady Be Good"

Ira Gershwin

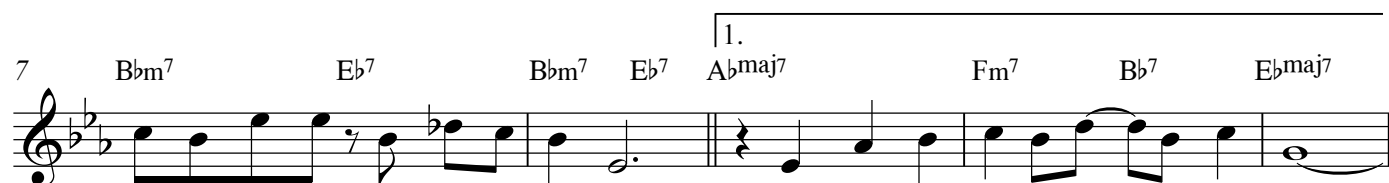
George Gershwin-1924



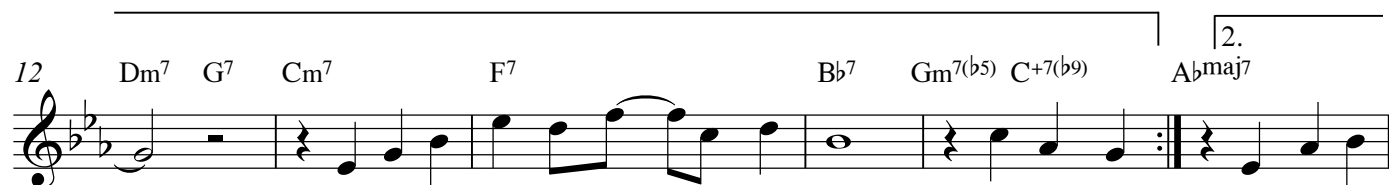
Fas-cin-a-ting rhy-thm, you've got me on the go, Fas - cin - a-ting rhy-thm I'm all a  
Once it did-n't mat-ter but now you're do-ing wrong, When you start to pat-ter I'm so un



qui - ver, What a mess you're mak ing The neigh-bors want to know, Why I'm  
hap - py, Won't you take a day off De - cide to run a-long, Some-where



al-ways sha-king just like a fliv-ver. Each morn-ing I get up with the sun\_\_\_\_  
far way off and make it snap-py.



— O find at night no work has been done. I know that Oh, how I



long to be the man I used to be! Fas-cin - a - ting rhy-thm, Oh,



won't you stop pick - ing on me.

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# A Felicidade

Vinicius Moraes

Antonio Carlos Jobim-1959

Am<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> B<sup>7</sup> E<sup>7</sup>

8 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> C<sup>6</sup> A<sup>+7(b9)</sup> Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> Am<sup>7</sup> D<sup>7</sup>

15 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup>

22 Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> F<sup>7</sup> Cmaj<sup>7</sup>

29 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

36 F<sup>#m7(b5)</sup> B<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Cm<sup>7(b5)</sup> G<sup>7</sup> Cmaj<sup>7</sup>

42 Fmaj<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7</sup>

48 Am<sup>7</sup> **D.S.al Coda** Am<sup>7</sup> 1.2. Am<sup>7</sup>

53 Bm<sup>7(b5)</sup> E<sup>7</sup> 3. Am<sup>7</sup> Am<sup>6</sup>

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# Fine and Dandy

from the musical of the same name

Paul James

Kay Swift-1930

Chord symbols: Fmaj7/A, Ab° (A-flat minor), Gm7, C7, Fmaj7/A, Ab° (A-flat minor), Gm7, C7, Cm7, F7, Bb9, Bb7(b9), Bbm7/Eb, Eb13, Abmaj7, Gm7, C7(b9), Fmaj7/A, Ab° (A-flat minor), Gm7, C7, Fmaj7/A, Ab° (A-flat minor), Gm7, C7, Cm7, F7, Bbmaj7, Eb9, Dm7, G9, Gm7/C, Gb7(#9), F6, Gm7, C7.

Please for- give— this pla - ti - tude, But I like— your  
at - ti- tude,— You are just— the kind I've had in mind,—  
Ne - ver, ne - ver, ne - ver could find.— Ho - ney I'm—  
so keen on— you, I could come— to to lean on you,—  
On a ran - dom day give you your— way,—  
Do— what— you ooh say.

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# Fine Romance, A

from the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>6</sup> F#m<sup>7</sup>(b5) B<sup>7</sup> Em<sup>7</sup>

A fine fine ro - mance with no kiss - es, A fine  
fine ro - mance, my good wo - man, My strong,

6 Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 1. C<sup>6</sup> F<sup>7</sup> Em<sup>7</sup> Eb<sup>o</sup>

ro - mance, my friend this is, We should be like a cou - ple of hot to -  
ag - ed - in - the - wood wo - man, You

11 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> F<sup>9</sup> 3 E<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

ma - toes But you're as cold as yes - ter - day's mashed po - ta - toes, A

17 2. Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>

ne - ver give those or - chids I send a glance, They're just like cac - tus

21 Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup> 3 G<sup>7</sup> C<sup>6</sup>

plants, This is a fine ro - mance.

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# Flamingo

Edmund Anderson

Ted Grouya-1940

Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>+</sup> Cm<sup>7</sup> F<sup>7</sup> G<sup>+</sup>  
 Fla - min - go like a flame in the sky, Fly-ing o - ver the  
 min - go with your tro - pi-cal hue, For it's you I re -

5 Ab<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F 1. Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 is - land, To my lo - ver near - by. Fla -  
 ly on, And the love that is

9 2. C<sup>6</sup> F<sup>9</sup> C<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> Fm Fm(maj<sup>7</sup>) Fm<sup>7</sup> Bb<sup>7</sup>  
 true. The wind sings a song to you

13 Eb<sup>6</sup> Gm<sup>7</sup>(b5) C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup>/Eb  
 as you go, The song that I hear be-low, The mur - mur-ing

17 Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>+</sup>  
 heart. Fla - min - go, when the sun meets the

21 Cm<sup>7</sup> F<sup>7</sup> G<sup>+</sup> Ab<sup>9</sup>  
 sea, Say fare - well to my lo - ver,

24 Dm<sup>7</sup> G<sup>7</sup>(sus4) C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 And has - ten to me.

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# Fly Me To The Moon

Bart Howard-1954

Fly me to the moon— let me play a-mong the stars,  
 Fill my heart with song and let me sing for ev - er more,  
 Fill my heart with song and let me sing for ev - er more,

Let me see what spring is like on Ju - pi - ter and Mars, In  
 You are all I long for all I wor - ship and a - dore, In  
 You are all I long for all I wor - ship and a - dore, In

oth - er words, Hold my hand, In oth - er words, ba - by kiss  
 oth - er words, Please be  
 oth - er words, Please be

me. true, In

oth - er words, I love you. D.S. al CODA true,

In oth - er words I love you.

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# Flying Home-Instumental

Goodman-B., Hampton, L.

Sheet music for "Flying Home-Instumental" in E-flat major, 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The music is written on a single staff with treble clef.

Chord progression and measures:

- Measures 1-4: Eb Eb7/Db Cm7 B7 Bb7 Eb Eb7/Db Cm7 B7 Bb7
- Measures 5-8: Eb Eb7/Db Cm7 B7 Bb7
- Measures 9-10: 1. Eb7 Bb7(#9) 2. Eb7 Bbm7
- Measures 11-12: Eb7 Ab6
- Measures 13-14: F7 Bb7
- Measures 15-18: Eb Eb7/Db Cm7 B7 Bb7 Eb Eb7/Db
- Measures 19-22: Cm7 B7 Bb7 Eb Eb7/Db Cm7 B7 Bb7 Eb7
- Measures 23-26: Coda Eb7 Bb7(#9) Eb6

Additional markings include "D.S. al Coda" at measure 26 and a Coda symbol at measure 23.

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# Foggy Day, A

introduced by Fred Astaire in the film "A Damsel In Distress"

Ira Gershwin

George Gershwin-1937

Sheet music for "Foggy Day, A" in F major, 4/4 time. The music is arranged in five systems, each with a treble clef and a key signature of one flat (Bb). The lyrics are written below the notes.

System 1: Fmaj7 Am7(b5) Ab7 Gm7 C7  
A fog - gy day in Lon - don Town,  
How long, I won - dered could this thing last?

System 2: 5 F6 Dm7(b5) G7(b9) Gm7 C9(sus4) C9  
Had me low and had me down,  
But the age of mir - a - cles had - n't passed,

System 3: 9 1. Fmaj7 Dm7 Cm7 B7 Bbmaj7 Eb9  
I viewed the morn - ing with a - larm

System 4: 13 Fmaj7 Bbmaj7 Am7 D7(b9) G13 C9(sus4) C9  
The Bri - tish mu - se - um had lost it's charm,

System 5: 17 2. Cm7 F13(b9) Bbmaj7 Eb9(#11) Fmaj7 Gm7  
For sud - den - ly I saw you there, and through fog - gy Lon - don

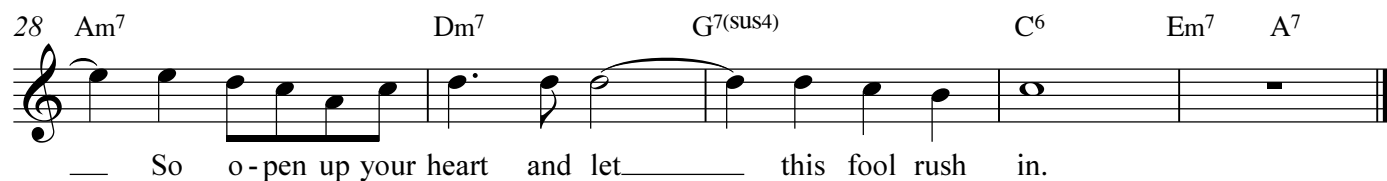
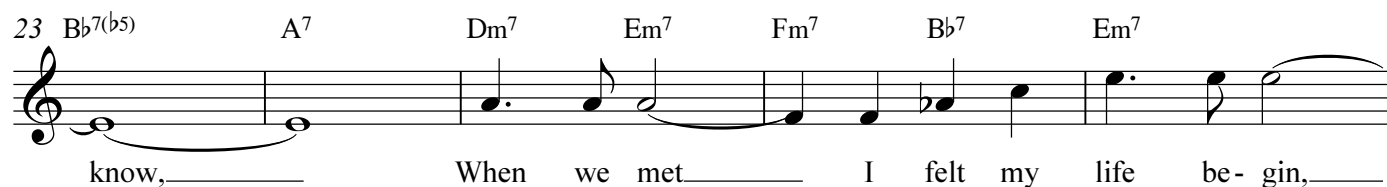
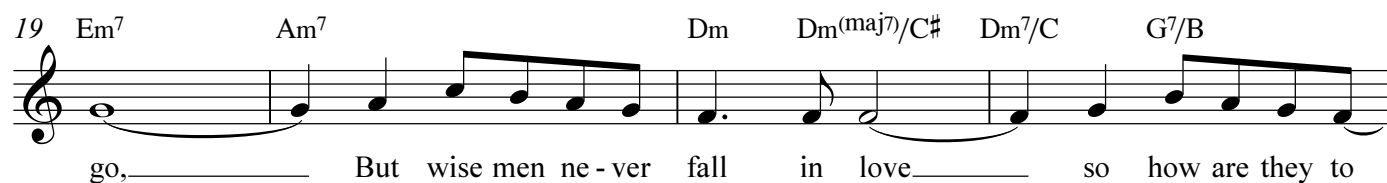
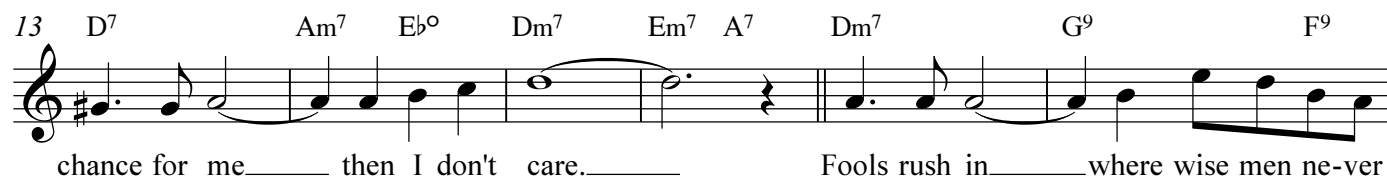
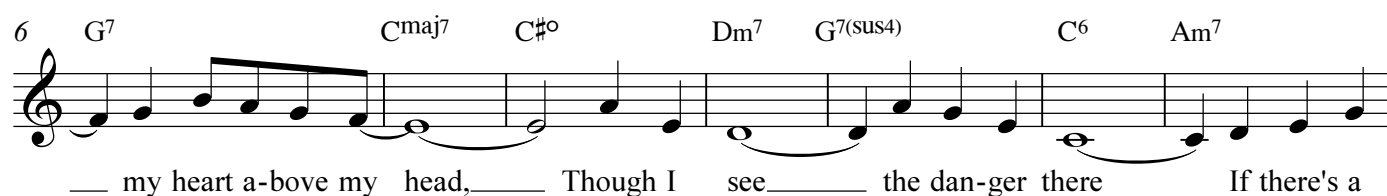
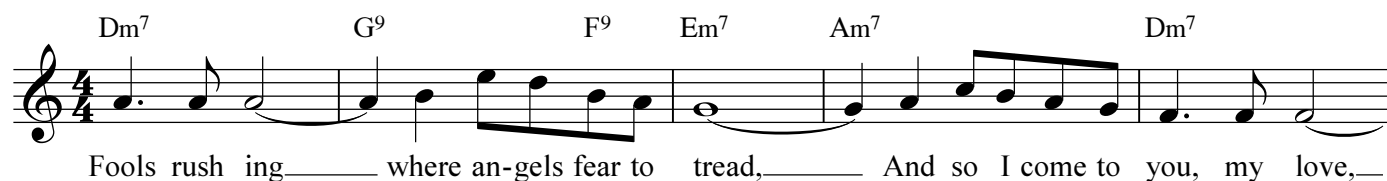
System 6: 22 Fmaj7/A Bb6 Am7 D7(#9) Gm7 C7 F6 Gm7 C7  
Town the sun was shin - ing ev - ry where.

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# Fools Rush In (Where Angels Fear To Tread)

Johnny Mercer

Rube Bloom-1940



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# For All We know

Sam M. Lewis

Fred J. Coots-1934

1. F Dm<sup>7</sup> G<sup>9</sup> C<sup>7</sup> Db<sup>9</sup>(#11) C<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>

For all we know, we may ne - ver meet a - gain Be -  
all we know, this may on - ly be a dream, We

5. F Am<sup>7</sup>(b5) D7(b9) Gm<sup>7</sup> Db<sup>13</sup>(#11) C<sup>7</sup>

fore you go, make this mo - ment sweet a - gain, We  
come and go, like a rip - ple on a stream, So

9. 1. Am<sup>7</sup> Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>

won't say good - night un - til the last min - ute I'll

13. F F/A Ab<sup>o</sup> Gm<sup>7</sup> Gm<sup>7</sup>/D Eb<sup>7</sup>/Db C<sup>7</sup>

hold out my hand and my heart will be in it. For

17. 2. F Bm<sup>11</sup> E<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>(b5)/Eb D<sup>7</sup>

love me to - night, to - mor - row was made for some to

21. Gm<sup>7</sup> G<sup>13</sup> Gm<sup>7</sup>(b5)/Db C<sup>7</sup>(b9) F

mor - row may ne - ver come, for all we know.

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# For Heaven's Sake

Meyer-Bretton-Edward

Gm7(b5) C7(b9) Fmaj7 F#° Gm7 C7 Fmaj7

For hea-ven's sake—let's fall in love,—It's no mis- take—to call it love, An an-gel's  
mance - for us to try,—Here is the chance—we can't de - ny, While hea-ven's

5 Bbm7 Fmaj7/A Ab° 1. Gm7 C7 F6

hold-ing hands with me, How hea-ven - ly—heaven can be. Here is ro  
giv-ing us the break,—let's fall in

2. 9 Gm7 C7 F6 Ebm7 Gbm6 Dbmaj7 D° Ebm7 Gbm6

love— for hea-ven's sake. Don't say a word my dar-ling, Don't break the spell like

14 Dbmaj7 Fm7 Db9 Fm7 Bb7 Bbm7 Gm7 C7

this, Just hold me tight, we're a-lone in the night, And hea-ven is here in a kiss. This pair of

19 Gm7(b5) C7(b9) Fmaj7 F#° Gm7 C7 Fmaj7

eyes— can see a star,— so pa-ra - dise— can't be so far, Since hea ven's

23 Bbm7 Fmaj7/A Ab° Gm7 C7 F6

what we're dream - ing of,— For hea-ven's sake— let's fall in love.

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# For Minors Only

Heath, J.

Am<sup>7</sup> E<sup>7</sup>/B Am<sup>7</sup>/C E<sup>7</sup>/B Am<sup>7</sup> E<sup>7</sup>/B Am<sup>7</sup>/C A<sup>7</sup>

5 Dm<sup>7</sup> A<sup>7</sup>/E Dm<sup>7</sup>/F A<sup>7</sup>/E Dm<sup>7</sup> A<sup>7</sup>/E Dm<sup>6</sup>

9 Bm<sup>7</sup> E<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(b9)

1. 13 Am<sup>7</sup> F<sup>7</sup>m<sup>7</sup>(b6) F<sup>7</sup> E<sup>7</sup> Am<sup>6</sup>9 E<sup>7</sup>

2. Am<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup>

# Four Brothers

Jimmy Giuffre-1947

Chords: B $\flat$ 7, B $\flat$ m7, E $\flat$ 7, A $\flat$ maj7, F7, B $\flat$ m7, B $^{\circ}$ , Cm7, F7, B $\flat$ m7, E $\flat$ 7, A $\flat$ maj7, F7, B $\flat$ m7, E $\flat$ 7, A $\flat$ 6, C $\sharp$ m7, F $\sharp$ 7, Bmaj7, Em7, A7, Dmaj7, Dm7, G7, Cmaj7, C $^{\circ}$ , Dm7, G7, Cm7, F7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7, A $\flat$ maj7, F7, B $\flat$ m7, B $^{\circ}$ , Cm7, F7, B $\flat$ m7, E $\flat$ 7, A $\flat$ 6.

1. B $\flat$ m7 E $\flat$ 7 A $\flat$ maj7 F7

2. B $\flat$ m7 E $\flat$ 7 A $\flat$ 6 C $\sharp$ m7 F $\sharp$ 7 Bmaj7

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# Four

mistakenly attributed to Miles Davis

Eddie Vinson-1954

$E\flat maj7$   $E\flat m7$   $A\flat7$

5  $Fm7$   $A\flat m7$   $D\flat7$

9  $E\flat maj7/G$   $F\sharp m7$   $B7$   $Fm7$  1.  $B\flat7$

13  $E\flat maj7/G$   $F\sharp m7$   $B7$   $Fm7$   $B\flat7$  break

2.  $\Phi$

17  $Dm7(b5)$   $G7(b5)$   $Gm7$   $F\sharp m7$   $Fm7$   $B\flat7$   $E\flat6$  solo break  $Fm7$   $B\flat7$

After solos  
D.C. al Coda

$\Phi$

22  $Gm7$   $F\sharp m7$   $Fm7$   $B\flat7$   $Am7(b5)$   $D7$

26  $Gm7$   $F\sharp m7$   $Fm7$   $B\flat7$   $E\flat$   $E\flat m(maj7)$

# Frankie and Johnny

Frank and Bert Leighton-1912

C<sup>6</sup> G<sup>+</sup>7 C<sup>6</sup> G<sup>+</sup>7 C<sup>6</sup> G<sup>+</sup>7 C C<sup>7</sup>

Fran-kie and John - ny were sweet-hearts, They had a quar - rel one day,  
Fran-kie, she begged\_ and plead - ed, Cried\_ "oh John - ny please stay",

5 F<sup>6</sup> C<sup>+</sup>7 F F F<sup>#</sup>° C/G A<sup>7</sup>

John-ny he vowed he would leave her, Said he was goin' a - way, He's ne - ver  
"My hon ey I\_\_\_\_ have done you wrong, But please don't go a - way, Then Johnny sighed,

9 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>

co-min' home,\_\_\_\_\_ he's go - in' a - way to roam.  
\_\_\_\_\_ and to his Fran - kie cried.

# Fried Bananas

Gordon, Dexter

Chord symbols and musical notation for "Fried Bananas":

- Staff 1: Ebmaj7, Gm7(b5), C7, Fm7, Am7(b5), D7
- Staff 2: 5 Ebmaj7, Abmaj7, G+7, C7(b9) 1., Fm7
- Staff 3: 10 Abm7, Db7, Ebmaj7, Dm7, G7, Cm7, F7(#11) 3.
- Staff 4: 15 Fm7, Bb13 break, C7(b9) 2., Fm7, Abm7
- Staff 5: 20 Ebmaj7, Gm7(b5), C7, Fm7, Fm7, Bb7(b9), Ebmaj7
- Staff 6: 25 Fm7, Bb7, Fm7, Bb7(b9), Gm7, C7(b9), Fm7
- Staff 7: Fm7, Bb7(b9), Gm7, C7, F#o
- Staff 8: Fm7
- Staff 9: Bb7, Ebmaj7, Bb7, Ebmaj7, Bb7, Ebmaj7

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# From This Moment On

from the musical "Out Of This World" and the film "Kiss Me Kate"

Cole Porter-1950

Fm<sup>6</sup> Fm<sup>6</sup>/A<sup>b</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Db/F Fm Ebm<sup>7</sup> Ab<sup>7</sup>  
 From this mo - ment on, \_\_\_\_\_ You for me dear, \_\_\_\_\_  
 Fron this hap - py day, \_\_\_\_\_ No more blue songs, \_\_\_\_\_

9 Dbmaj<sup>7</sup> Db<sup>6</sup> Dbm(maj<sup>7</sup>) Gb<sup>9</sup> 1. Abmaj<sup>7</sup> Dbmaj<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>)  
 On - ly \_\_\_\_\_ two for tea deaf, From this mo - ment on,  
 On - ly \_\_\_\_\_ hoop - de - doo songs,

16 2. C<sup>7</sup> Gb<sup>9</sup>(#11) Abmaj<sup>7</sup> Ab<sup>6</sup> Eb+<sup>7</sup> Ebm<sup>9</sup>/Ab Ab<sup>13</sup> Ab<sup>7</sup>(b<sup>9</sup>) Dbmaj<sup>7</sup> Db<sup>6</sup>  
 From this mo - ment on. \_\_\_\_\_ Got the love I need \_\_\_\_\_ so

23 Dbm<sup>7</sup> Gb<sup>9</sup> Ab<sup>6</sup> G<sup>7</sup> Gbmaj<sup>7</sup> F<sup>7</sup> Eb/Bb  
 much, Got the \_\_\_\_\_ skin I love \_\_\_\_\_ to touch, Got the \_\_\_\_\_ arms to hold

30 Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) Db<sup>9</sup>  
 \_\_\_\_\_ me tight, Got the \_\_\_\_\_ Lips to kiss me, to kiss me good- night.

36 C<sup>7</sup> Fm<sup>6</sup> Fm<sup>6</sup>/Ab Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Db/F Fm Ebm<sup>7</sup>  
 \_\_\_\_\_ From this mo - ment on, \_\_\_\_\_ You and I

44 Ab<sup>7</sup> Dbmaj<sup>7</sup> Db<sup>6</sup> Dbm<sup>7</sup> Gb<sup>9</sup> Ab/Eb Ab G<sup>7</sup>  
 babe, We'll be \_\_\_\_\_ rid - ing high bab, Ev - ry care is gone,

51 Gb<sup>13</sup>(#11) F<sup>7</sup> Bbm<sup>7</sup> Bbm<sup>9</sup>/Eb Eb<sup>7</sup>(b<sup>9</sup>) Ab<sup>6</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>  
 \_\_\_\_\_ From this mo - ment on.

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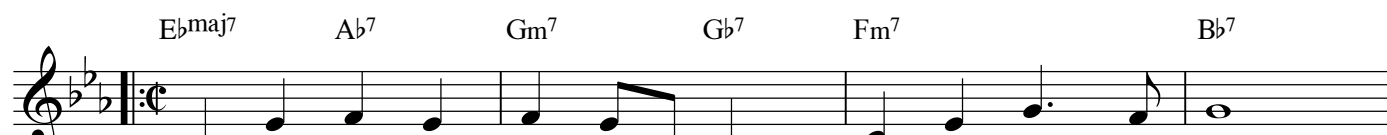
# Gal In Calico, A

from the film "The Time, the Place, and the Girl"

Leo Robin


Arthur Schwartz-1946

E♭maj7 A♭7 Gm7 G♭7 Fm7 B♭7




Met a gal in Ca - li - co, Down in San - ta Fe,  
Work - in' with a ro - de - o, go from town to town,

5 E♭maj7 A♭7 Gm7 G♭7 Fm7 B♭7



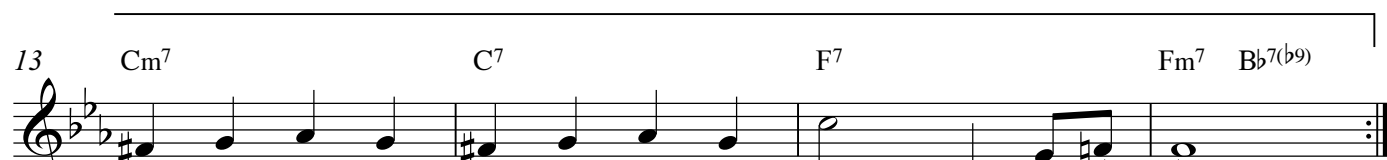
Used to be her Sun - day beau till I rode a - way,  
See most ev - ry kind of gal, ev - ry kind of

9 E♭maj7/G G♭7 F13 B♭7 B°




Do I want her, Do I want her love? Yes sir - ee!\_\_\_

13 Cm7 C7 F7 Fm7 B♭7(b9)



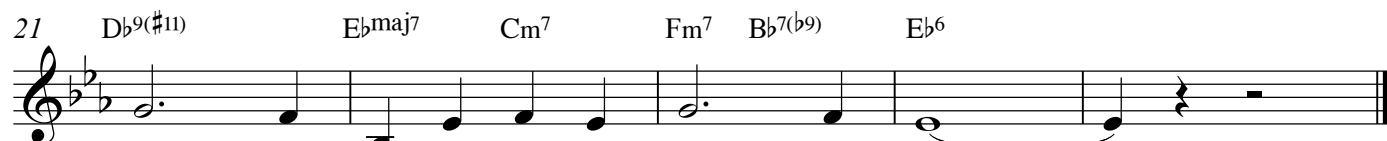
Will I win her, Will I win her love? Wait and see!\_\_\_

17 B♭7 B♭m E♭7 A♭maj7



gown. But who made my heart sing, Yip - ee Yi! Yip - ee

21 D♭9(♯11) E♭maj7 Cm7 Fm7 B♭7(b9) E♭6



yo! My lit - tle gal in Ca - li - co. \_\_\_

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# Gee, Baby Ain't I Good To You

Redman, Don

C<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> D<sup>7</sup> G<sup>7</sup>

Love makes me treat you the way that I do, Gee, ba-by ain't I good to you. There's

5 C<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

noth-ing too good for a boy sweet and true, Gee, ba-by ain't I good to you. I

9 A<sup>b</sup>7 A<sup>o</sup> E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 Dm<sup>7</sup>(b5) G<sup>7</sup>

bought you a fur coat for Christ-mas, dia mond ring, big Ca-di-lac car and ev-ry- thing

13 C<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> D<sup>7</sup> G<sup>7</sup>

What makes me treat you the way that I do, Gee, ba-by ain't I good to you.

# Georgia On My Mind

Stuart Gorrell

Hoagy Carmichael-1930

Fmaj7      Em7(b5)      Eb7      Dm7      F7/C      Bm7(b5)      Bbm6  
 Geor- gia, —      Geor - gia, —      The whole day through, —      Just and  
 Geor- gia,      Geor - gia,      A song of you, —      Comes as

5      Am7      Ab°      1. Gm7      C7      Fmaj7      F#°      Gm7      C+7  
 old sweet song, keeps      Geor-gia      on my mind,      I'm say  
 sweet and clear as

9      2. Gm7      C7      F6      F#maj7      F6      A7      Dm7      Em7(b5)      A7  
 moon - light throught the pines. —      O - ther arms — reach

13      Dm7      Bb7      Dm7      Em7(b5)      A7      Dm7      G7      Dm      Dm(maj7)/C#  
 out to me, —      O - ther eyes smile      ten-der - ly, —      Still in peace - ful

17      Dm7/C      Bm7(b5)      E7      Am7      Ab7      Gm7      Gb7      Fmaj7  
 dreams I see the road — leads back to you,      oh, I said      Geor- gia, —

21      Em7(b5)      A7      Dm7      Dm7/C      Bm7(b5)      Bbm6  
 Geor - gia, —      No peace —      I find, —      Just an

24      Am7      Ab°      Gm7      C7      F6  
 old sweet song keeps      Geor - gia on my mind.

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# Get Happy

introduced in the "Nine-Fifteen Revue"

Ted Koehler

Harold Arlen-1930

For-get your trou-bles come on get hap py, You bet-ter chase all your cares a way,

Shout hal-le - lu-jah, come on get hap py, Get rea - dy for the judge-ment

day. The sun is shin-ing, come on get hap py, The Lord is wait-ing to take your hand,

Shout hal-le - lu-jah, come on get hap-py, We're go ing to the pro-mised land. We're

head-ing a-cross the riv - er wash your sins a way in the tide, It's all so peace - ful

on the o - ther side, For-get your trou-bles come on get hap py, You bet-ter

chase all your cares a - way, Shout hal - le - lu - jah, come on get

hap - py, get rea - dy for the judge - ment day.

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# Get Out Of Town

from the musical "Leave It To Me!"

Cole Porter-1938

Gm Gm(maj7) Gm<sup>6</sup>

Get out of town,  
Just dis-ap-pear,  
Be fore\_ it's too late, my love,  
I care\_ for you much too much,

5 Gm Gm(maj7) 1. Gm Dm7(b5) G<sup>7</sup> Cm<sup>7</sup>

Get out of town,\_  
And when you're near,\_  
Be good to me please,\_  
close to\_ me dear,  
Why wish me harm,

10 F<sup>7</sup>(b9) Bbmaj7 Bb<sup>7</sup> Eb<sup>7</sup> Em7(b5) A<sup>7</sup>(#9)

Why not re - tire to a farm,  
And be con - tent-ed to charm,  
The birds off the

15 Am7(b5) D<sup>7</sup> 2. Dm7(b5) G<sup>7</sup> Cm<sup>7</sup>

trees,\_  
We touch too much,\_  
The thrill when we meet is

20 Ab<sup>7</sup> Bbmaj7 Ab<sup>7</sup> G<sup>7</sup>

so bit - ter sweet that dar - ling, it's get - tin me down,\_  
So

23 Cm<sup>7</sup> Ebm<sup>7</sup> F<sup>13</sup>(b9) Bb<sup>6</sup>

on your mark\_ get set,  
Get out of town.\_

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# Giant Steps

Coltrane, J.

The musical score for "Giant Steps" by John Coltrane is presented in four staves, each containing a sequence of chords and corresponding musical notation. The key signature is one sharp (F#), and the time signature is 4/4.

**Staff 1:** Chords: G $\flat$ maj7, A $^7$ , Dmaj7, F $^7$ , B $\flat$ maj7, Em $^7$ , A $^7$ . The notation shows a melodic line starting on G $\flat$ 4, moving through A4, B4, C5, D5, E5, F5, and ending on G5.

**Staff 2:** Chords: Dmaj7, F $^7$ , B $\flat$ maj7, D $\flat$  $^7$ , G $\flat$ maj7, Cm $^7$ , F $^7$ . The notation shows a melodic line starting on D5, moving through E5, F5, G5, A5, B5, and ending on C6.

**Staff 3:** Chords: B $\flat$ maj7, Em $^7$ , A $^7$ , Dmaj7, A $\flat$ m $^7$ , D $\flat$  $^7$ . The notation shows a melodic line starting on B $\flat$ 4, moving through C5, D5, E5, F5, G5, and ending on A5.

**Staff 4:** Chords: G $\flat$ maj7, Cm $^7$ , F $^7$ , B $\flat$ maj7, A $\flat$ m $^7$ , D $\flat$  $^7$ . The notation shows a melodic line starting on G $\flat$ 4, moving through A4, B4, C5, D5, E5, and ending on F5.

# Girl From Ipanema, The

bossa nova

Norman Gimbel

Antonio Carlos Jobim-1962

Fmaj7 G7

Tall and tan and young and lov - ly the girl from I - pa - ne -  
When she walks she's like a sam - ba that swings so cool and sways

4 Gm7 Gb7 1. Fmaj7

- ma goes walk-ing and when she pass - es each one she pass - es goes "ah,"  
so gen - tle that when she pass - es each one she pass - es goes

8 Gb7 2. Fmaj7 Gbmaj7 B7

"ah." But I watch her so sad - ly, How

15 F#m7 D7 Gm7

can I tell her "I love you," Yes, I would give my heart

21 Eb7 Am7 D7(b9) Gm7

glad - ly, But each day when she walks to the sea she looks straight a-head not at

26 C7(b9) Fmaj7 G7

me, Tall and tan and young and love - ly the girl from I - pa - ne -

30 Gm7

- ma goes walk - ing and when she pass - es I smile

32 Gb7 Fmaj7 Gb7

but she does - n't see.

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# Girl Of My Dreams

Sunny Clapp-1927

6 Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

10 Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

14 Em7 Am7 Dm7 G7 C6

18 Bm7(b5) E7 Am7

22 Am7 D7 Dm7 G7

26 Cmaj7 Am7 Gm7 C7 Fmaj7 Bb7

30 Cmaj7 Am7 Dm7 G7 C6

# Girl Talk

from the film "Harlow"

Bobby Troup

Neil Hefti-1964

They like to chat a - bout the dresses they will wear to - night,  
 They all me - ow a - bout the ups and downs of all their friends,

3 They chew the fat a - bout their tres - ses and the neigh - bor's fight,  
 The who the how the why they dish the dirt it ne - ver ends,

5 In - con - se - quen - tial things that men don't real - ly want to know,  
 The wea - ker sex, the spea - ker sex, we mor - tal males be - hold,

7 be - come es - sen - tial things that wo - men find so ap - pro - pos,  
 But though we joke we would - n't trade you for a ton of gold,

9 But that's a dame, they're all the same, it's just a game, they call it  
 So ba - by stay, and gab a - way, but hear me say that af - ter  
 It's all been planned so take my hand, please un - der stand the sweet - est

11 Girl Talk Girl Talk.  
 Girl Talk Talk to me.  
 Girl Talk Talk to me.



# God Bless The Child

Herzog, A.

E♭maj7 D♭7 E♭maj7 D♭7 B♭m7 E♭13

Them that's got shall have, them that's not shall lose, so the bi - ble said and it  
strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er

4 B♭m7 E9(♯11) E♭9 A7(b5) A♭maj7 D♭9(♯11) Gm7 C7(b9)

still is news, Ma-ma may have, Pa-pa may have, but God bless the child that's  
make the grade, Ma-ma may have, Pa-pa may have, but God bless the child that's

8 Fm11 B♭7 1. E♭13 A♭9 E♭13 A♭11 2. E♭13 A♭9 E♭13 G7(b9)

got his own, that's got his own. Yes the got his own.  
got his own, that's

13 Cm Cm+ Cm6 Cm7 Gm Gm7 G7(sus4) Cm Cm+

Mo-ney, you've got lots of friends, they're crowd ing a-round your door, But when you're gone and

18 Cm6 Am7(b5) D7 Gm7 G♭13(♯11) F13 F+7 B♭9(sus4) E♭maj7 D♭7

spend - ing ends, They don't come no more. Rich re - la - tions give crust of

22 E♭maj7 D♭7 B♭m7 E♭13 B♭m7 E9(♯11) E♭9 A7(b5) A♭maj7

bread and such, you can help your - self, but don't take too much, Ma-ma my have,

26 D♭9(♯11) Gm7 C7(b9) Fm11 B♭7 E♭6 Fm7 B♭7

Pa-pa may have, but God bless the child that's got his own, that's got his own.

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# Gone With The Wind

NOT from the film of the same name

Herb Magidson

Allie Wrubel-1937

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup>

Gone now with all the wind, is gone, Just like a leaf that has blown a - way, -  
Gone is the rap - ture that thrilled my heart,

5 F<sup>#m7</sup> B<sup>7</sup> E<sup>6</sup>/G<sup>#</sup> G<sup>o</sup> F<sup>#m7</sup> B<sup>7</sup> E<sup>maj7</sup>

Gone with the wind, My ro - mance has flown a - way,  
Gone with the wind, The glad - ness that

9 Em<sup>7</sup> Eb<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

Yes - ter - day's kiss - es are still on my lips, -

13 C<sup>maj7</sup> B<sup>+7</sup> Bb<sup>13</sup> A<sup>7</sup> Dm<sup>7</sup> Ab<sup>9</sup>(<sup>#</sup>11) G<sup>7</sup>

I had a life - time of hea - ven at my fing - er tips. But

17 E<sup>maj7</sup> Dm<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup> F<sup>9</sup>(<sup>#</sup>11)

filled my heart, Just like a flame, Love burned bright - ly, then be -

21 Em<sup>7</sup> A<sup>+7</sup>(<sup>#</sup>9) Dm<sup>7</sup> G<sup>13</sup> Db<sup>9</sup>(<sup>#</sup>11) C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>

came, An emp - ty smoke dream that has gone, Gone with the wind. -

# Good Bait

Dameron, Tadd

$\text{Bb}^6$   $\text{G}^7(\#9)$   $\text{Cm}^7$   $\text{F}^7$  /  $\text{Eb}$   $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$  /  $\text{Eb}$

5  $\text{Dm}^7$   $\text{Bb}^7$   $\text{Eb}^{\text{maj}7}$   $\text{E}^\circ$   $\text{Dm}^7/\text{F}$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Bb}^6$   $\text{F}^7$

9  $\text{Bb}^{\text{maj}7}$   $\text{Bb}^{+7}$   $\text{Eb}^6$   $\text{C}^7(\#9)$   $\text{Fm}^7$   $\text{Bb}^7$  /  $\text{Ab}$   $\text{Gm}^7$   $\text{C}^7$

13  $\text{Fm}^7$   $\text{Bb}^7$  /  $\text{Ab}$   $\text{Gm}^7$   $\text{Eb}^7$   $\text{Ab}^{\text{maj}7}$   $\text{A}^\circ$   $\text{Gm}^7/\text{Bb}$   $\text{C}^7$   $\text{Fm}^7$   $\text{Bb}^7$

17  $\text{Eb}^6$   $\text{F}^9$   $\text{Bb}^6$   $\text{G}^7(\#9)$   $\text{Cm}^7$   $\text{F}^7$  /  $\text{Eb}$   $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$  /  $\text{Eb}$

22  $\text{Dm}^7$   $\text{Bb}^7$   $\text{Eb}^{\text{maj}7}$   $\text{E}^\circ$   $\text{Dm}^7/\text{F}$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Bb}^6$   $\text{F}^7$  D.S. al Coda

26 CODA  $\text{Bb}^7$   $\text{G}^7$   $\text{Dm}^7$   $\text{Db}^7$   $\text{Cm}^7$   $\text{B}^7$   $\text{Bb}^6$   $\text{Eb}^7(\#11)$

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# Good Morning Heartache

introduced by Billie Holiday

Irene Higginbotham

Ervis Drake, Dan Fisher-1946

Good morn - ing heart - ache, you ole gloo - my sight, —  
Wish I'd for - get you, but you're here to stay, —

Good morn - ing heart - ache, whought we'd said good - bye last night, —  
It seems I met you when my love — went a - way, —

I turned and tossed un - til it seemed you had gone, But here you are with the dawn.  
Now ev - ry day I start by say - ing to you,

Goog morn-ing heart-ache what's new? — Stop haunt-ing me now,

Can't shake you no how, — Just leave me a - lone, — I've

got those Mon - day blues, Straight through Sun - day blues. Good Morn-ing heart-ache,

Here we go a - agin, Good morn-ing heart-ache you're the one wo knew me when,

Might as well get used to youhang-in' a - round, Good morn-ing heart-ache sit down..

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# Green Dolphin Street, On

from the film "Green Dolphin Street"

Ned Washington

Bronislaw Kaper-1947

*E♭maj7* *E♭m7* *F7/E♭*

Lo - ver, \_\_\_\_\_ one love - ly day, \_\_\_\_\_ Love came, \_\_\_\_\_  
 though these \_\_\_\_\_ mo - ments a - part, \_\_\_\_\_ Mem - ries \_\_\_\_\_

6 *E♭maj7/E♭* *E♭maj7* *E♭maj7* *C7(♯9)* 1. *Fm7*

\_\_\_\_\_ plan - ning to stay, \_\_\_\_\_ Green Dol - phin  
 \_\_\_\_\_ live in my heart, \_\_\_\_\_

10 *B♭7* *E♭maj7* *B♭m7* *E♭7* *A♭m7*

Street sup - plied the set - ting, \_\_\_\_\_ The set - ting for

14 *D♭7(♯9)* *G♭maj7* *Fm7* *B♭7* 2. *Fm7* *Fm7/E♭*

nights be - yond for - get - ting, \_\_\_\_\_ And When I re -

18 *Dm7(b5)* *G7(♯9)* *Cm7* *Cm7/B♭* *Am7(b5)* *A♭7(b5)*

call the love I found on, I could kiss the

21 *Gm7* *G♭7* *Fm7* *E7(b5)* *E♭maj7* *Fm7* *B♭7*

ground on \_\_\_\_\_ Green Dol - phin Street. \_\_\_\_\_

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# Gypsy, The

Billy Reid-1945

G<sup>+9</sup> C<sup>maj7</sup> F<sup>9</sup>(<sup>#</sup>11) Em<sup>7</sup>(b5) A<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

In a quaint ca - ra - van\_ there's a la - dy they call the gyp - sy, \_\_\_\_\_ She can  
thing will come right, If you on - ly be - lieve the gyp - sy, \_\_\_\_\_ She could

1. Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup>(b5) G<sup>7</sup> C<sup>maj7</sup>/E Eb<sup>7</sup> Cm<sup>7</sup> Db<sup>7</sup>

look in the fu - ture and drive a - way all your fears. \_\_\_\_\_ Ev - ry  
tell at a glance that my

2. Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Db<sup>maj7</sup> C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Eb<sup>7</sup>

heart was so full of tears, \_\_\_\_\_ She looked at my hand and told me my

14 Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> F<sup>#m</sup>7(b5) B<sup>+</sup>7(b9) Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(<sup>#</sup>9)

lo-ver was al-ways true, And yet in my heart I knew, dear, some-bo-dy else \_\_\_\_\_ was kiss-sing

19 Dm<sup>7</sup> A<sup>7</sup> A<sup>7</sup>/G F<sup>#m</sup>7(b5) F<sup>9</sup>(<sup>#</sup>11) Em<sup>7</sup>(b5) A<sup>7</sup> D<sup>7</sup>

you. But I'll go there a - gain 'cause I want to be - lieve the gyp - sy, \_\_\_\_\_

23 Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

That my lo-ver is true\_ and will come back to me some - day. \_\_\_\_\_

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# Handful Of Stars

Lawrence-J., Shapiro-T.

Cmaj7 C#° Dm7 Eb°

I re - call a sto - ry, a night of love and glo - ry, a  
Sweet re - mem - bered ho - ur, when love ge - gan to flo - wer, with

3 C6/E Gm7 F#9(#11) F6 Bb9(#11) Cmaj7 B7

night that left my heart ro - man - tic stars, We stood so near to hea - ven, that  
moon - light through the trees like sil - ver bars, And as the moon grew old - er, I

6 Em7(b5) A7(b9) D9(#11) G+9

I reached clear to hea - ven, and gath - ered you a hand - ful of stars.  
reached a - cross your shoul - der, and gath - ered you a hand - ful of

1. C7 A7 Dm7 G7

9 C6 Em7 C#m7(b5) F#m7(b5) B7

stars. I place my fing - er - tips up - on your lips, The stars fell in your eyes, The

12 Em7 Em7/D C#m7(b5) Cm(maj7) Bm7 E7

moon - glow made a ha - lo of your hair, sud - den - ly you looked - at me and

15 Am7 Am7/G F#m7 B7(b9) Em7 A7 Dm7 G7

dreams be - gan to rise, Oh, what things un - spo - ken trem bled in the air. Our

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18 Cmaj7 C#° Dm7 Eb° C6/E Gm7 F#9(#11)

hearts were mad ly beat-ing, and then our lips were meet-ing, and Ve nus seemed to melt right in - to

21 F6 Bb9(#11) Cmaj7 B7

Mars, \_\_\_\_\_ The while we stood ca - ress - ing, blue

23 Em7(b5) A7(b9) D9(#11) G+9 C6

hea - ven sent a bless-ing, a sho - wer of a hand - ful of stars.



# Have You Met Miss Jones

from the musical "I'd Rather Be Right"

Lorenz Hart

Richard Rodgers-1937

Have you met Miss Jones?—  
And then I said, Miss Some - one said as we shook hands,  
Jones you're a girl who under stands,She was just Miss Jones to me,  
I'm a man who must be  
free, And all at once I lost my breath, And all at  
once was scared to death, And all at once I owned the earth and sky.  
And now I've met Miss Jones, And we'll keep on meet  
- ing till we die, Miss Jones and I.

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# Heart And Soul

Frank Loesser

Hoagy Carmichael-1938

Heart and soul, \_\_\_\_\_ I fell in love with you, heart and soul, \_\_\_\_\_  
 Heart and soul, \_\_\_\_\_ I begged to be a - dored, lost con - trol, \_\_\_\_\_

— the way a fool would do mad - ly \_\_\_\_\_ be - cause you held me  
 — and tum - bled - ov - er - board, glad - ly \_\_\_\_\_ that mag - ic night we

tight, and stole a kiss in the night... kissed, there in the moon mist.

Oh, but your lips were thrill - ing, much too will - ing,

Nev - er be - fore were mine so strange - ly will - ing. But now I see, \_\_\_\_\_

— what one em - brace can do, Look at me, \_\_\_\_\_ it's got me lov - ing you, mad - ly \_\_\_\_\_

— that lit - tle kiss you stole, held all my heart and soul. \_\_\_\_\_

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# Here's That Rainy Day

from the musical "Carnival In Flanders"

Johnny Burke

Jimmy Van Heusen-1953

Fmaj7 /E Ab7/Eb D7(b9) Dbmaj7 /C Bbm7 /Ab

May - be I should have saved those left - ov - er dreams,  
Where is that worn out wish that I threw a - side,

5 Gm11 /F C7/E C9(sus4) Fmaj7 F#m7 B7

Fun - ny. but here's that rain - y day, \_\_\_\_\_  
Af - ter it brought my lo - ver near, \_\_\_\_\_ It's

1.  
9 Bbm7 Eb13(#11) Eb7 Abmaj7 D13 Dbmaj7

Here's that rain - y day they told me a - bout, And I

13 Gm7 C7 Eb7(#11) D7(b9) Gm7 C7

laughed at the thought that it might turn out this way \_\_\_\_\_

2.  
17 Bbmaj7 Am7 Gm7 C7 Bbm9 Am7 Dm9 /C G/B Bb°

fun - ny how love be - comes a cold rain - y day,

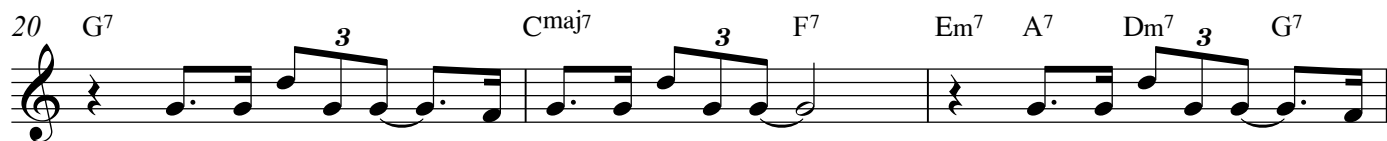
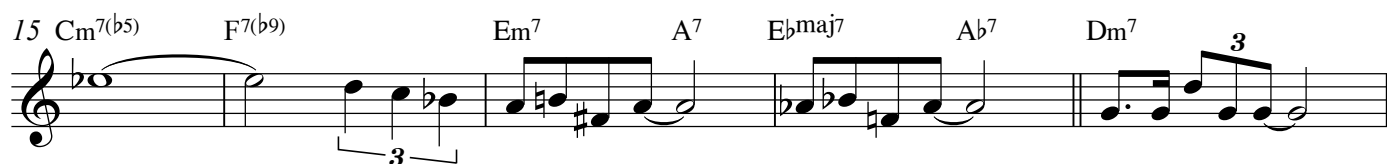
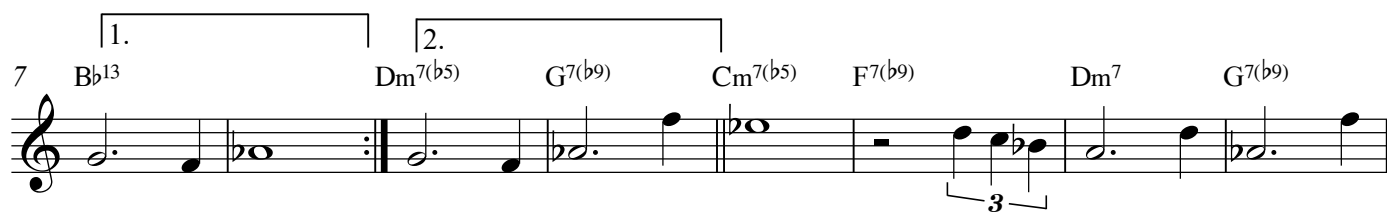
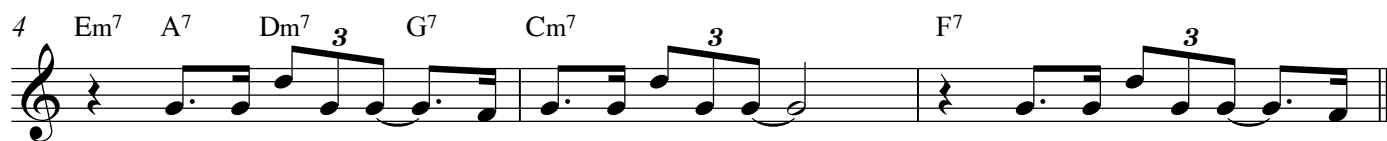
21 Am7 Ab9 Gm11 C9(sus4) C13(b9) F6 Dm7 Gm7 C7

Fun - ny, that rain - y day is here. \_\_\_\_\_

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# High-Fly

Weston, Randy



# Honeysuckle Rose

from the Broadway revue "Load Of Coal"

Andy Razaf

Fats Waller-1929

Gm7 C13 Gm7 C13 Gm7 C13

Ev - ry hon - ey bee fills with jeal - os - y, When they see you out with  
Flow - ers droop and sigh when you're pass - ing by, And I know the reas - on

4 Gm7 C13 F6 F7/A Bb Bbm7(b5) F/C Bb9

me, I don't blame them goodness knows, My honey suck le rose.  
why, You're much sweet - er, goodness knows, You're my hone - ey - suck le rose.

8 1. Am7(b5) D7 2. F6 F7 Bb/F F° F7 Bb6 F7(b9)

I don't buy su - gar You just have to

13 Bb° Bb6 G7 C°/G G° G7 C11 C7(#9) Am7 Ab7

touch my cup, You're my su - gar It's so sweet when you stir it up.

18 Gm7 C13 Gm7 C13 Gm7 Eb9(#11) D9 Db+9 C13

On the a - ve - nue peo - ple look at you, And I know just why they do, You're much sweet - er

22 F6 F7/A Bb C13 F6 Am7 D7

good - ness knows, You're my hon - ey - suck - le rose.

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# How About You

from the film "Babes On Broadway"

Ralph Freed

Burton Lane-1941

Ab<sup>6</sup> Db<sup>13</sup> Ab<sup>6</sup>/C B<sup>o</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Bbm<sup>7</sup> B<sup>o</sup> Cm<sup>7</sup>

I like New York in June, how a-bout you?\_\_ I like a Gersh-win tune

7 Dbm<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup>(b5) F+7(b9) Bb<sup>9</sup> Dbm<sup>7</sup> Gb<sup>7</sup>

how a - bout you?\_\_ I love a fire - side

11 Cm<sup>7</sup> Bbm<sup>7</sup> Ab<sup>6</sup> G7(b9) Cmaj<sup>7</sup> C#<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup>

when a storm is due,\_\_ I like po-ta - to chips moon-light and mo - tor rips,

15 C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Db<sup>13</sup> Ab<sup>6</sup> B<sup>o</sup> Bbm<sup>7</sup> A<sup>o</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

How a-bout you?\_\_ I'm mad a - bout good books, can't get my fill,\_\_

21 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup> Gb<sup>7</sup>

And James Du - ran - te's looks give me a thrill,\_\_ Hold - ing

25 Cm<sup>7</sup> Fm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Bbm<sup>7</sup> /Ab

hands in the mov - ie show When all the lights are low may not be

28 Gm<sup>11</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>o</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

new, But I like it how a - bout you?

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# How Deep Is The Ocean

Irving Berlin-1933

Cm<sup>7</sup> Am<sup>7(b5)</sup>/Eb Dm<sup>7(b5)</sup> G<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>/Bb Am<sup>7(b5)</sup> D<sup>7</sup>

How much do I love you,  
How far would I trav - el,  
I'll tell you no lie,  
Just to be where you are,

5 Gm<sup>7</sup> Em<sup>7(b5)</sup> Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> 1. Eb<sup>7</sup> B<sup>13</sup>

How deep is the o - cean  
How far is the jour - ney  
How high is the sky,  
From here to a star,  
How man - y

10 Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup>

times in a day do I think of you, — How man - y ros - es are sprink - led with dew,

16 Bb<sup>7</sup> Dm<sup>7(b5)</sup> G 2. Eb<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> Fm<sup>7</sup>

And if I ev - er lost you  
How much would I

20 Db<sup>7</sup> Ebmaj<sup>7</sup>/Bb G<sup>7</sup>/B Cm<sup>7</sup> F<sup>9</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

cry,  
How deep is the o - cean,  
How high is the sky.

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# How High The Moon

from the musical "Two For The Show"

Nancy Hamilton

Morgan Lewis-1940

Some-where there's mus - ic, How faint the tune, Some-where there's  
mus - ic, It's where you are, Some-where there's

heav - en How high the moon, There is no  
heav - en, How near, how far, The dark - est

moon a - bove when love is far a - way too,  
night would shine if you would come to me

Till it comes true, That you love me as I love

you, Some-where there's soon, Un - til you

will, how still my heart, How high the moon.

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# How Insensitive

Antonio Carlos Jobin-1963

1 Dm<sup>7</sup> C#<sup>o</sup>

5 Cm<sup>6</sup> Am<sup>7(b5)</sup> D<sup>+7</sup> /C G/B

9 Bb<sup>6</sup> Ebmaj<sup>7</sup>

13 Em<sup>7(b5)</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> Db<sup>7</sup>

17 Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7(b5)</sup>

21 Bbmaj<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup> Db<sup>7</sup>

25 Cm<sup>7</sup> F<sup>9</sup> Bm<sup>11</sup> E<sup>7(b9)</sup>

29 C/Bb A<sup>7</sup> A<sup>+7</sup> Dm<sup>9</sup> Dm<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

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# How Long Has This Been Going On

from the musical "Funny Face"

Ira Gershwin

George Gershwin-1928

Gm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup>

I could cry— sal-ty tears, where have I been all these years,  
There were chills up my spine, and some thrills I can't de- fine,—

5 Fmaj<sup>7</sup>/A G<sup>#</sup>° Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup> 1. Bb<sup>7</sup> Eb<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup>

lit- tle wow, tell me now, how long has this been go- ing on?  
lis- ten sweet, I re- preat, how

9 2. Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> B<sup>9</sup>(#11) Bb<sup>7</sup> Eb<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup>

long has this been go- ing on? Oh, I feel that I could melt,—

13 Bb<sup>7</sup> Eb<sup>7</sup> Bb<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup>

in - to heav- en I'm hurled! I know how Co - lum - bus felt,—

17 Am<sup>7</sup> G<sup>#</sup>° Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> C<sup>7</sup>

find - ing a - no - ther world. Kiss me once,— then once— more,

21 Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> Fmaj<sup>7</sup>/A G<sup>#</sup>°

what a dunce I was be - fore,— what a break— for

24 Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup> Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

heav- en's sake,— how long has this been go - ing on?

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# I Apologize

Hoffman, Al-Al Goodhart-Ed Nelson

Cmaj7 A7 Dm7 B7 Em7 A7 Dm7 E7

If I told a lie, if I made you cry, when I said good-bye, I'm sor-ry,  
If I caused you pain, I know that I'm to blame, I must have been in-sane, be-lieve me,

5 Am7 D7 G7 Em7 A7 1. Ab13(b5) G7 Cmaj7 Dm7 G7

From the bot-tom of my heart dear, I a-pol-o-gize.  
From the bot-tom of my heart dear,

2. Dm7 G7 C6 Em6 C#m7(b5) F#7 F#m7(b5) B7

I a-pol-o-gize. I re-a-lize I've been un-fair to you, please let me make a-

Em7 Am7 D7 Bm7 Em7 Am7 F#m7(b5) Am7 D7

mends, Don't say that you for-got the love we knew, Af-ter all, we were

G7 G+7 Cmaj7 A7 Dm7 G7 Em7 A7

more than friends. If I made you blue, I've had heart-aches too, Now I beg of you, for-

Dm7 E7 Am7 Am7/G F#° B7 Em7 Bb7 A7 Dm7 G7 C6 Dm7 G7

give me. From the bot-tom of my heart, dear, I a-pol-o-gize.

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# I Can't Believe That You're In Love With Me

Calrence Gaskill

Jimmy McHugh-1926

4/4 time signature. Key signature: two flats (Bb, Eb). The score consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The melody is written in a single treble clef. The lyrics are: "Your eyes are blue, your kiss - es too, I nev - er knew what each tell - ing ev - ry - one I know, I'm on your mind each they could do, I can't be-lieve that you're in love with me. place you go, They can't be-lieve that You're you're in love with me. I have al - ways placed you far a - bove me, I just can't i - ma - gine that you love me. And af - ter all is said and done, to think that I'm the luck - y one, I can't be-lieve that you're in love with me."

Chord symbols: Ebmaj7, Ab7, Bbmaj7, C7, Cm7, F7, Bbmaj7, Fm7, Bb7, Bb7(b9), Bb6, D7, G7, C7, F7, Fm7, Bb7, Ebmaj7, Ab7, Bbmaj7, C7, Cm7, F7, Bb6.

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# I Can't Get Started

sung by Bob Hope in the stage show "Ziegfeld Follies of 1936"

Ira Gershwin

Vernon Duke-1936

Cmaj7 Am7 Dm7 G7 Bm7 E7 Bbm7 Eb7

I've flown a - round the world in a plane, I've set-tled rev - o - lu - tions in  
golf course I'm un-der par, And all the mov - ies want me to

4 Am7 D7 Abm7 Db7 Cmaj7 Am7 Dm7 G7(b9) 1. Em7(b5) A7(b5)

Spain, The North Pole I have chart - ed, But I can't get start - ed with you.  
star, I've got a house, a show - place, But I get no place with

8 Dm7 G7 2. C6 Bb7 C6 Em7 A7 Em7 A7 F#m7 Em7

A-round the you. You're so su - preme, ly-rics I write of yourscheme,

14 Dmaj7 Dm7 G7 Dm7 G7 Em7 A7

Just for a sight of you dream, both day and night of you, and what

18 D7 G7(sus4) Cmaj7 Am7 Dm7 G7 Bm7 E7 Bbm7 Eb7

good does it do, In nine-teen twen-ty nine I sold short, In Eng-land I'm pre sent - ed at

22 Am7 D7 Abm7 Db7 Cmaj7 A7 Dm7 G7 C6

court, But you've got me down- heart-ed, 'cause I can't get start-ed with you.

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# I Can't Give You Anything But Love, Baby

introduced in Lew Leslie's "Blackbird Revue"

Dorothy Fields

Jimmy McHugh-1928

G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> B<sup>b</sup>° Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> C<sup>9</sup>

I can't give you a - ny - thing but love, ba - by, That's the on - ly

6 Bm<sup>7</sup> B<sup>b</sup>° Am<sup>7</sup> D<sup>7</sup> G<sup>13</sup> G<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>)

thing I've plen - ty of, ba - by, Scheme a while, dream a while,

11 C<sup>6</sup> C<sup>6</sup> C<sup>9</sup> B<sup>9</sup> B<sup>b</sup><sup>9</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

You're sure to find hap - pi - ness, and I guess,

15 D<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> G<sup>6</sup> C<sup>9</sup> Bm<sup>7</sup> B<sup>b</sup>°

All those things you al - way pined for. Gee, I'd like to see you look - ing

19 Am<sup>7</sup> D<sup>13</sup> G<sup>7</sup>(sus4) G<sup>7</sup> Cmaj<sup>7</sup>

swell, ba - by, Dia - mond brace - lets, Wool - worth does - n't sell,

24 F<sup>9</sup> C G/B Am<sup>7</sup> B<sup>b</sup>° Bm<sup>7</sup> F<sup>13</sup>(#11)

ba - by, Un - til that luck - y day, you know darned well, ba -

28 E<sup>7</sup> Am<sup>7</sup> A<sup>9</sup> D<sup>13</sup>(b<sup>9</sup>) Gmaj<sup>7</sup> G<sup>6</sup> Am<sup>7</sup> D<sup>7</sup>

by, I can't give you an - y - thing but love.

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# I Concentrate On You

from the film "Broadway Melody of 1940"

Cole Porter-1940

$E\flat maj7$   $A\flat7(\sharp11)$   $E\flat m7$   $D\flat m7 G\flat7$   $B\flat6$   
 When-ev - er skies look gray to me, And trou-ble be-gins to brew,  
 When for-tune cries "Nay! Nay!" to me, And peo-ple de-clare you're through,

8  $Fm7(b5)$   $B\flat7(b9)$   $E\flat m7$   $D\flat m7 G\flat7 B7(\sharp11)$   $B\flat7(\sharp9)$   
 When-ev-er the Win-ter winds be-come to strong, I con-cen-trate on you.

15  $E\flat6$   $Fm7 B\flat7$  | 2.  $A\flat m7$   $D\flat7$   $G\flat maj7$   $E\flat m7$   $Fm7(b5)$   
 When-ev-er the blues be-come my on-ly song, I con-cen

22  $B\flat+7$   $B\flat7$   $E\flat6$   $A7(b5)$   $A\flat maj7$   $A\flat m7 D\flat7$   $E\flat/G$   $C7$   $Fm7$   
 trate on you. On your smile so sweet, so ten - der, When at first you

30  $B\flat7$   $E\flat maj7$   $E\flat7$   $A\flat maj7$   $A\flat m7 D\flat7$   $G\flat maj7$   $E\flat m7$   
 kiss I de cline, On the light in you eyes when I sur-ren - der, And once a -

37  $Cm7$   $F7$   $B\flat7$   $Fm7$   $B\flat7$   $E\flat6$   $A\flat9(\sharp11)$   
 gain your arms in-ter twine. And so when wise men

43  $Gm11$   $C7$   $Fm7$   $B\flat7$   $A\flat13$   $G13$   $G+7$   $C7$   
 say to me, That love's young dream nev-er comes true,

49  $Gm7(b5)$   $C+7(b9)$   $Fm7$   $F9$   $B13(\sharp11)$   $B\flat+7$   $E\flat6$   
 To prove that ev - en wise men can be wrong, I con-cen- trate on you.

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# I Could Write A Book

introduced by Gen Kelly in the musical "Pal Joey"

Lorenz Hart

Richard Rodgers-1940

C<sup>maj7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

If they asked me I could write a book, A - bout the  
sim - ple se - cret of the plot, Is just to

5 C<sup>maj7</sup> F<sup>maj7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup> F<sup>#m7(b5)</sup> F<sup>o</sup>

way you walk and whis - per you and a look, I could  
tell them that I love you a lot, Then the

9 1. C<sup>6/E</sup> A<sup>b7/Eb</sup> Dm<sup>7</sup> G<sup>7</sup> F<sup>#m7(b5)</sup> B<sup>7</sup> Em<sup>7</sup> B<sup>b°</sup>

write a pref - ace on how me met, So the

13 Em<sup>7/B</sup> B<sup>b°</sup> Am<sup>7</sup> D<sup>7(b9)</sup> G<sup>7</sup> Dm<sup>11</sup> G<sup>7(b9)</sup>

world would nev - er for - get, And the

17 2. C<sup>6/E</sup> A<sup>b7/Eb</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> G<sup>b7</sup> F<sup>maj7</sup> B<sup>b7</sup>

world dis - co - vers, as my book ends, How to

21 Em<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>

make two lov - ers of friends. If they

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# I Cover The Waterfront

Edward Heyman

Johnny Green-1933

Dm<sup>7</sup>
G<sup>+7</sup> 3
Gm<sup>7</sup>
C<sup>7</sup>
Fmaj<sup>7</sup>
B<sup>b</sup>maj<sup>7</sup> 3
Am<sup>7</sup>
A<sup>b</sup>°

I cov - er the wa - ter front, I'm watch - ing the sea, Will the  
 I cov - er the wa - ter front, In search of my love, And I'm

5 Gm<sup>7</sup>
Eb<sup>9</sup>
D<sup>9</sup>
D<sup>b</sup>9
C<sup>9</sup>
1. Am<sup>7</sup>
D<sup>7</sup>(<sup>b</sup><sub>5</sub>)
D<sup>9</sup>

one I love\_\_ be com - ing\_\_ back to me?  
 cov - ered by\_\_ a star - lit\_\_ sky a -

9 2. F<sup>6</sup>
F<sup>#</sup>maj<sup>7</sup>
F<sup>6</sup>
Cm<sup>7</sup>
Gm<sup>7</sup>
C<sup>7</sup>
Fmaj<sup>7</sup> 3
Dm<sup>7</sup>
Gm<sup>7</sup>
C<sup>7</sup>

bove,\_\_\_\_ Here am I\_\_ pa - tient - ly wait - ing, Hop - ing and long - ing,

14 Fmaj<sup>7</sup> 3
F<sup>7</sup>
Am<sup>7</sup>
D<sup>7</sup>
Fmaj<sup>7</sup> 3
Em<sup>7</sup>
Am<sup>7</sup>
D<sup>7</sup>

Oh, how I yearn, Where are you? Have you thought back time? Will you re - mem - ber?

18 Gm<sup>7</sup>
C<sup>7</sup>
Dm<sup>7</sup>
G<sup>+7</sup> 3
Gm<sup>7</sup>
C<sup>7</sup>
Fmaj<sup>7</sup>
B<sup>b</sup>maj<sup>7</sup> 3

Will you re - turn? I cov - er the wa - ter front, I'm watch - ing the

22 Am<sup>7</sup>
A<sup>b</sup>°
Gm<sup>7</sup>
Eb<sup>9</sup>
D<sup>9</sup>
D<sup>b</sup>9
C<sup>9</sup>
F<sup>6</sup>
B<sup>b</sup>7
Am<sup>7</sup>
D<sup>7</sup>

sea, Will the one I love\_\_ be com - ing\_\_ back to me.

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# I Didn't Know About You

Bob Russel

Duke Ellington-1944

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup>

I ran a-round with my own lit-tle crowd, The us-u-al laughs, not  
af-ter the ring, on the mer-ry-go-round, Just tak-ing my fun, where

4 Eb<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 1. Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

of-ten but loud, And in the world that I knew, I did-n't know a-bout you.  
it could be found, And yet what else could I do,

8 Gm<sup>7</sup> C<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> 2. Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Eb<sup>7</sup> F<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>

Cha-sing I did-n't know a-bout you. Dar-ling now I know I

13 Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b6</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b6</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> A<sup>b6</sup>

had the lone-li-est yes-ter-day ev-ry day, In your arms, I know for once in my life, I'm

19 G<sup>7</sup> C<sup>+7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup>

liv-ing. Had a good ltime, ev-ry time I went out, ro mance was a thing, I

23 Eb<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

kid-ded a-bout, How could I know a-bout love,

25 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Am<sup>7</sup> D<sup>7</sup>

I did-n't know a-bout you.

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# I Didn't Know What Time It Was

from the musical "Too Many Girls"

Lorenz Hart

Richard Rodgers-1939

Em<sup>11</sup> A<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup> Em<sup>11</sup> A<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> /B<sup>b</sup>

I \_\_\_\_\_ did - n't know what time it was, then I met you, oh, \_\_\_\_\_ what a  
I \_\_\_\_\_ did - n't know what time it was, you \_\_\_\_\_ hold my hand, warm \_\_\_\_\_ like the

6 F/A A<sup>b</sup> Gm<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> 1. Gm<sup>7</sup> C<sup>7</sup> Fm<sup>11</sup> B<sup>b7</sup> 2. Gm<sup>7</sup> C<sup>7</sup>

love - ly time it was, how sub - lime it was too, grand.  
month of May it was, and I'll say it was

10 F<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

Grand \_\_\_\_\_ to be a - live, to be young, To be mad, to be yours a -

13 Dm<sup>7</sup> D<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> B<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> A<sup>+</sup>7(#9) Dm<sup>11</sup>

lone! Grand \_\_\_\_\_ to see your face, feel your touch, hear your

16 G<sup>13</sup>(sus4) G<sup>13</sup>(#11) Gm<sup>11</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b9</sup> Em<sup>11</sup> A<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup>

voice say I'm all your own. I \_\_\_\_\_ did - n't know what time it was,

20 Em<sup>11</sup> A<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup> Gm<sup>7</sup> Gm<sup>6</sup> Dm F<sup>6</sup>/C B<sup>b</sup>maj<sup>7</sup> E<sup>b7</sup>

life was no prize, I want-ed to love and here it was shin-ing out of your

25 B<sup>b</sup>m<sup>9</sup> E<sup>b7</sup> Fmaj<sup>7</sup>/C Bm<sup>7(b5)</sup> B<sup>b6</sup> Am<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>/C F<sup>6</sup>

eyes, I'm wise \_\_\_\_\_ and I know what time it is now.

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# I Don't Stand A Ghost Of A Chance With You

introduced by Bing Crosby

Ned Washington, Bing Crosby

Victor Young-1932

Cmaj7 G/B Gm/Bb A7(b9) Fm/Ab

I need you love so bad - ly, I love you oh so mad - ly, But  
thought at last I found you, But oth - er loves sur - round you, But

5 C/G Am7 D9 G+9 [1. E7 A7 D7 G7]

I don't stand a ghost of a chance with you. I  
I don't stand a ghost of a chance with

9 [2. C6 Fmaj7 C/E Eb13] Dm7 G+7 C6 Dm7

you. If you'd sur-ren-der, Just for a ten-der, Kiss or two,

14 Em7 Fmaj7 F#m7(b5) B7(b9) Em7 Eb° Dm7 Db9(#11)

You might dis-co-ver that I'm the lov-er meant for you and I'd be true, But

19 Cmaj7 G/B Gm/Bb A7(b9) Fm/Ab

what's the good of schem - ing, I'm dream - ing for I don't stand, no

23 C/G Am7 D9 G+9 C6

I don't stand a ghost of a chance with you.

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# I Fall In Love Too Easily

introduced by Frank Sinatra in the film "Anchors Away"

Sammy Cahn

Jule Styne-1944

Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Dm<sup>7</sup>(b5) G<sup>7</sup>

I fall in love to eas - i - ly, I fall in love to

Detailed description: This block contains the first three measures of the song. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measure 1 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 2 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 3 contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb.

4 Cm<sup>7</sup> Am<sup>7</sup>(b5) Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>7</sup> Cm<sup>7</sup>/Bb

fast, I fall in love too ter - ri - bly hard, —

Detailed description: This block contains measures 4 and 5. Measure 4 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 5 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb.

7 Am<sup>7</sup>(b5) D<sup>7</sup> Dm<sup>7</sup>(b5) G<sup>7</sup> Am<sup>7</sup>(b5) D<sup>7</sup>

For love to ev - er last. My heart should be well

Detailed description: This block contains measures 6 and 7. Measure 6 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 7 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb.

10 G<sup>7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup> Fm<sup>7</sup>

schooled, — 'Cause I've been fooled in the past, — But I still

Detailed description: This block contains measures 8 and 9. Measure 8 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 9 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb.

13 Fm<sup>7</sup> Bb<sup>9</sup> Gm<sup>7</sup> 3 C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

fall — in love so eas - i - ly, — I fall in love to

Detailed description: This block contains measures 10, 11, and 12. Measure 10 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 11 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 12 contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb.

16 1. Eb<sup>6</sup> Gm<sup>7</sup>(b5) C<sup>7</sup> 2. Eb<sup>6</sup>

fast. fast.

Detailed description: This block contains measures 13 and 14. Measure 13 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a half rest followed by a quarter note Bb, a quarter note Eb, and a half note Gb. Measure 14 contains a quarter note Ab, a quarter note Bb, a quarter note Eb, and a half note Gb.

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# I Get A Kick Out Of You

introduced by Ethel Merman in the musical "Anything Goes"

Cole Porter-1934

1. 7  $Fm^7$   $Bb^7(b9)$   $Gm^7$   $C^7$   $Fm^7$   $Bb^7(b9)$   $\Phi$

I get no kick from cham pagne, \_\_\_\_\_ Mere al - co - hol does - n't  
Some, they may go for co - caine. \_\_\_\_\_ I'm sure that if I took  
I get no kick in a plane, \_\_\_\_\_ Fly - ing too high with some

1. 7  $Ebmaj^7$   $Gm^7$   $C^9$   $Fm^7$   $Bb^7$   $Ab^7$   $G^{13}$   $G^+7$   $C^7$   $Fm^7$

thrill me at all, So tell me why should it be true, \_\_\_\_\_ That I get a kick

14  $Bb^7$   $Eb^6$   $Gm^7(b5)$   $C^7(b9)$   $Ebmaj^7$   $E^\circ$   $Fm^7$   $Bb^7$   $\Phi$

\_\_\_\_\_ out of you. ev - en one sniff it would bore me ter - ri - fic - ally

21  $Dm^7$   $G^7$   $Gm^7(b5)$   $C^7(b9)$   $Fm^7$   $Bb^7(b9)$   $Eb^6$   $Eb^7$   $Bbm^7$

too, \_\_\_\_\_ Yet, I get a kick \_\_\_\_\_ out of you. \_\_\_\_\_ I get a

28  $Eb^7$   $Bbm^7/Ab$   $Abmaj^7$   $Bbm^7$   $Eb^7$   $Gm^7(b5)$   $C^7$   $Fm$

kick ev - ry time I see you stand - ing there be - fore me. I get a

36  $Fm^6$   $Db^{13}$   $C^7(b9)$   $F^9$   $F^7$   $Fm^7(b5)$   $Bb^7$   $\Phi$  D.S. al CODA

kick though it's clear to see you ob - vious - ly do not ad - dore me.

43 CODA  $\Phi$   $Ebmaj^7$   $/D$   $Cm^7$   $Fm^7$   $Bb^7$   $Ab^7$

gal in the sky is my i - de - a of no - thing to

49  $G^{13}$   $G^+7$   $C^9$   $Fm^7$   $Bb^7$   $Eb^6$

do, \_\_\_\_\_ Yet I get a kick out of you. \_\_\_\_\_

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# I Got It Bad (And That Ain't Good)

introduced by Ivie Anderson in the revue "Jump For Joy"

Paul Francis

Duke Ellington-1941

E♭maj7 A♭7 G7 Cm7 F7 Cm7 F7 E♭7/G A♭maj7 D♭7

Ne - ver treats me sweet and gen - tle the way he should, I've got it  
My poor heart is sen - ti - men - tal not made of wood, I've got it

6 G7 C7 F7 B♭7 1. E♭7 C7(♯9) Fm7 B♭7 2. E♭6 Cm7 B♭m7 E♭7 A♭6

bad and that ain't good. good. And when the week-end's  
bad and that ain't

12 A♭6 D♭9 D♭9 E♭maj7 G7(♯9) Cm7 C7 Fm7

o - ver and Mon-day rolls a - round, I end up like I start our just cry-ing my

18 B♭13 E♭maj7 A♭7 G7 Cm7 F7 Cm7

heart out. He don't love me like I love him, no - bo - dy

22 F7 E♭7/G A♭maj7 D♭7 G7 C7 F7 B♭7 E♭6 C7(♯9) Fm7 B♭7

could, I've got it bad and that ain't good.

# I Got Rhythm

Ira Gershwin

George Gershwin-1930

$\text{B}\flat\text{maj}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Dm}^7$   $\text{D}\flat^\circ$   $\text{Cm}^7$   $\text{F}^7$   $\text{B}\flat\text{maj}^7$   $\text{B}\flat^7/\text{A}\flat$

I got rhy - thm, I got mu - sic, I got  
 I've got dais - ies, in green pas - tures, I've got

6  $\text{E}\flat^6/\text{G}$   $\text{E}\flat\text{m}^6/\text{G}\flat$   $\text{B}\flat\text{maj}^7/\text{F}$   $\text{F}^7(\text{sus}4)$   $\text{B}\flat^6$   $\text{F}^7$   $\text{B}\flat\text{maj}^7/\text{F}$   $\text{F}^7$   $\text{B}\flat^6$   $\text{E}\flat^7$

1. my man, who could ask for an - y - thing more. ask for an - y - thing more.  
 my man, who could

11  $\text{D}^7$   $\text{A}\text{m}^7$   $\text{D}^7$   $\text{G}^7$   $\text{Dm}^7$   $\text{G}^7$   $\text{C}^7$   $\text{Gm}^7$   $\text{C}^7$

Old man trou - ble, I don't mind him, You won't find him

17  $\text{F}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{B}\flat\text{maj}^7$   $\text{Gm}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Dm}^7$   $\text{D}\flat^\circ$   $\text{Cm}^7$   $\text{F}^7$

round my door. I've got star - light, I've got sweet dreams,

23  $\text{B}\flat$   $\text{B}\flat^7/\text{A}\flat$   $\text{E}\flat^6/\text{G}$   $\text{E}\flat\text{m}^6/\text{G}\flat$   $\text{B}\flat\text{maj}^7/\text{F}$   $\text{F}^7$   $\text{B}\flat^6$  D.S. al CODA

I've got my man, who could ask for an - y - thing more.

28  $\text{B}\flat\text{maj}^7/\text{F}$   $\text{F}^7/\text{E}\flat$   $\text{Dm}^7(\text{b}5)$   $\text{G}^7$   $\text{C}^7$   $\text{F}^7$   $\text{B}\flat^6$

ask for an - y - thing more, who could ask for an - y - thing more.

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# I Hear A Rhapsody

at the top of "Your Hit Parade" in 1941

George Fragos, Jack Baker, Dick Gasparre-1941

And when I hear you call, \_\_\_\_\_ so soft - ly to me, \_\_\_\_\_  
spark - ling eyes \_\_\_\_\_ are smi - ling at me, \_\_\_\_\_

4 \_\_\_\_\_ I don't hear a call at all, \_\_\_\_\_ I hear a  
Then soft through the star - lit skies, \_\_\_\_\_ I hear a

7 1. \_\_\_\_\_ 2. \_\_\_\_\_  
rhap - so - dy. And when your rhap - so - dy.

11 \_\_\_\_\_  
My days are so blue when you're a - way, \_\_\_\_\_

15 \_\_\_\_\_  
My heart longs for you, so won't you stay? \_\_\_\_\_ My dar - ling

19 \_\_\_\_\_  
hold me tight \_\_\_\_\_ and whis - per to me, \_\_\_\_\_ Then soft through a

23 \_\_\_\_\_  
star - ry night \_\_\_\_\_ I'll hear a rhap - so - dy.

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# I Hear Music

from the film "Dancing On A Dime"

Frank Loesser

Burton Lane-1940

Am<sup>7</sup> D<sup>+7</sup> G<sup>9</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>+7</sup> G<sup>9</sup> C<sup>7</sup>

I hear mu - sic, Migh - ty fine mu - sic, The  
Sure that's mu - sic, Migh - ty fine mu - sic, The

5 F<sup>7</sup> B<sup>b6</sup> F<sup>7</sup> B<sup>b6</sup> 1.2. C<sup>7</sup> F<sup>6</sup>

mur-mur of a morn - ing breeze up there, The rat - tle of the milk man  
sing-ing of a spar - row in the sky, The perk-ing of the cof - fee

8 C<sup>7</sup> F<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> B<sup>b6</sup>

on the stair, That's my fav - orite mel - o - dy,  
right near by.

13 B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>ma<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>+7</sup>

You're my an - gel phon - ing me. I hear

18 G<sup>9</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>+7</sup> G<sup>9</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>

mu - sic, Migh - ty fine mu - sic, And an - y-time I think my

22 F<sup>7</sup> B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

world is wrong, I get me out of bed and sing this song.

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# I Know That You Know

introduced by Beatrice Lillie in the musical "Oh, Please"

Anne Caldwell

Vincent Youmans-1926

1. C<sup>9</sup> D<sup>b7(b9)</sup> C<sup>m9</sup> F<sup>13(b9)</sup>

I know that you know, — that I'll go — where  
This time — is my time, — 'twill

5 B<sup>b6</sup> 1. A<sup>7</sup> D<sup>m7(b5)/A<sup>b</sup></sup>

you go, — I choose you, — won't lose you, — I wish you  
soon be —

12 F<sup>13(b9)</sup> B<sup>b6</sup> B<sup>b6</sup> E<sup>b</sup>m B<sup>b</sup>maj<sup>7</sup> G<sup>m7</sup> D<sup>b9</sup>

— knew how much I long to hold you in my arms. —

17 2. A<sup>7</sup> Em<sup>7(b5)</sup> E<sup>b</sup>m<sup>7</sup> E<sup>o</sup> B<sup>b6</sup>/F

good - bye time, — then in the star - light, —

21 G<sup>+7</sup> C<sup>9</sup> F<sup>13</sup> B<sup>b6</sup>

— hold me tight, — with one more lit - tle

25 C<sup>m7</sup> F<sup>7(b9)</sup> B<sup>b6</sup> G<sup>7</sup>

kiss say nigh - ty night. I know that

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# I Let A Song Go Out Of My Heart

Ellington, D.

Cmaj7 Fmaj7 Cmaj7 3 Em7 A7

I let a song go out of my heart, it was the sweet-est mel-o-dy,  
Since you and I have drift-ed a-part, life does-n't mean a thing to me,

5 Dm7 G7 Cmaj7 3 Am7 Dm7 G7 Cmaj7 3

I know I lost hea-ven 'cause you were the song. know I was wrong.  
please come back, sweet mu-sic, I

10 Em7 Ebm7 Dm7 G7 Cmaj7 E7 Am7

Am I too late to make a-mends? You know that we were meant to

16 Bbm7 Eb7 Ebm7 Ab7 Dm7 G+7 Cmaj7 Fmaj7 Cmaj7 3

be more than just friends, just friends. I let a song go out of my heart,

21 Em7 A7 Dm7

Be-lieve me, dar-lin' when I say I won't know sweet mu-

24 G7(sus4) Cmaj7 3 G7 C6

sic un-til you re-turn some day, some day.

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# I Love You

from the musical "Mexican Hayride"

Cole Porter-1944

Fm<sup>7(b5)</sup> Bb<sup>7(b9)</sup> Eb<sup>maj7</sup> E<sup>o</sup> Fm<sup>7</sup> Bb<sup>7</sup>

I love you\_\_\_\_\_ hums the A - pril breeze,\_\_\_\_\_ I love you\_\_\_\_\_ e-choes the

7 Eb<sup>maj7</sup> Fm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7(b5)</sup> Bb<sup>7(b9)</sup> Eb<sup>maj7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

hills.\_\_\_\_\_ I love you\_\_\_\_\_ The gol - den dawn a grees,\_\_\_\_\_ as once

13 G<sup>maj7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>maj7</sup> G<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup>

more she sees daf - fo - dils.\_\_\_\_\_ It's spring a gain\_\_\_\_\_ and birds on the

19 Eb<sup>maj7</sup> Fm<sup>7</sup> Gb<sup>o</sup> Gm<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7(b9)</sup> Fm<sup>7</sup> Bb<sup>7</sup>

wing a gain\_\_\_\_\_ start to sing a gain\_\_\_\_\_ the old me-lo - dy.\_\_\_\_\_ I

25 Fm<sup>7(b5)</sup> Bb<sup>7(b9)</sup> Eb<sup>maj7</sup> C<sup>7</sup>

love you,\_\_\_\_\_ That's the song of songs,\_\_\_\_\_ And it

29 F<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

all be - longs to you and me.

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# I Never Knew

Fiorito, T.

1. 1.

Fmaj7 Eb9 Fmaj7 Eb9 Am7 D7 Gm7 C7

I ne - ver knew that ros - es grew or if skies were blue or  
 I ne - ver knew when breez - es blew, what a Sum - mer breeze could

7 F6 Dm7 Gm7 C7 2. F6 Am7(b5) E7(b9) Am7 Am7(b5) E7

gray.\_\_\_\_\_ say.v\_\_\_\_\_ I ne - ver knew that

13 Am7 Bm7(b5) E7 Am7 Bm7(b5) E7 Am7 Ab7 Gm11 Gb9(#11)

dreams came true and took your cares a - way.\_\_\_\_\_

19 Fmaj7 Eb9 Fmaj7 Eb9 Am7 D7 Gm7 C7 F6

I ne-ver knew what love could do un-til I met you to - day.

# I Only Have Eyes For You

introduced by Dick Powell and Ruby Keeler in the film "Dames"

Al Dubin

Harry Warren-1934

Are the stars out to- night?\_\_\_ I don't know if it's clou- dy or bright,\_\_\_'Cause I  
moon may be high,\_\_\_ But I can't see a thing in the sky,\_\_\_'Cause I

on-ly have eyes\_\_\_ for you, dear\_\_\_ the for you.\_\_\_\_\_  
on-ly have eyes\_\_\_

I don't know if we're in a gar - den\_\_\_ Or on a

crow-ded a - ve - nue, You\_\_\_ are here so am I,\_\_\_ May-be

mil-lions of peo-ple go by,\_\_\_ But they all dis-ap- pear\_\_\_ from view,\_\_\_

\_\_\_ And I on - ly have eyes\_\_\_ for you.\_\_\_\_\_  
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# I Remember Clifford

Golson, B.

Fmaj7 G7 F#7 F7 E7(b9) E7/G#

I know he'll ne - ver be for - got - ten, \_\_\_\_\_ He was a king un -

4 Am<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(sus4) G<sup>7</sup>(b9)

crowned, I know I'll al - ways re - mem - ber the

7 Cmaj7 E7 Fmaj7 F#° G7 G#° E7 Am7 Am7/G

warmth of his sound, Ling-er-ing long I'm sure he's still a-round, For those who  
sound of each phrase, Ech-o-ing time un-count-a-ble by days, The things he

1.

II F#m7(b5) B7(b9) Em7 Em7/D C#m7(b5) F#7(b9) Dm7 G7(b9)

heard they re - spect him yet, So those who hear won't for - get. The

Detailed description: This system of musical notation continues the melody from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are: 'heard they re - spect him yet, So those who hear won't for - get. The'. The system ends with a double bar line and repeat dots. Chord symbols are written above the staff: II F#m7(b5), B7(b9), Em7, Em7/D, C#m7(b5), F#7(b9), Dm7, and G7(b9). A first ending bracket is shown above the staff, spanning from the beginning of the system to the end.

[illegible]

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F#m<sup>7(b5)</sup> B<sup>7(b9)</sup> Em<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> Cmaj<sup>7</sup>  
 yes, I re-mem-ber Clif-ford, I seem to al-ways feel him near some - how, Ev-ry

Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> Am<sup>7</sup> Am<sup>7/G</sup> F#m<sup>7(b5)</sup> B<sup>7(b9)</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 day I hear his love-ly tone, In ev-ry trum - pet sound that has a beau-ty all its own. So

Cmaj<sup>7</sup> E<sup>7</sup> Fmaj<sup>7</sup> F#<sup>o</sup> G<sup>7</sup> G#<sup>o</sup> E<sup>7</sup> Am<sup>7</sup> Am<sup>7/G</sup>  
 how can we say some-thing so real has real-ly cone a - way? I hear him

F#m<sup>7(b5)</sup> B<sup>7(b9)</sup> Em<sup>7(b5)</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>+7</sup> C<sup>6</sup>  
 now, I al-ways will, Be-lieve me I re-mem-ber Clif - ford still.

# I Remember You

sung by Dorothy Lamour in the film "The Fleet's In"

Johnny Mercer

Victor Schertzinger-1941

Fmaj7 Bm7 E7 Fmaj7 Cm7 F11 F7(b9)

I re - mem - ber you, You're the one who made my dreams come  
I re - mem - ber you, You're the one who said "I love you

5 Bbmaj7 Bbm7 Eb7 3 Am7 D7 Gm7 C7

1.  
true, a few kis - ses a - go.  
too," did - n't you

9 2. Fmaj7 Cm7 B7(b5) Bbmaj7 Em7 A7 Dmaj7

know. I re - mem - ber too, a dis - tant bell

14 Em7 A7 Dmaj7 Dm7 G7 3 Cmaj7 Gm7 C7

and stars that fell, Like rain out of the blue.

19 Fmaj7 Bm7 E7 Fmaj7 Am7(b5) D7(b9) Gm7 Bbm7 Eb7

When my life is through, And the an - gels ask me to re - call the thrill of them

25 Fmaj7 G7(b5) Am7 Dm7 Gm7 C7(b9) Abmaj7 Fm7

all, Then I will tell them, I re - mem - ber, I'll tell them I re -

30 Dbmaj7 Bbm7 Am7 Dm7 Gm7 C7(b9) F6 Dm7 Gm7 C7

mem - ber, I'll tell them I re - mem - ber you.

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# I Should Care

Weston, P.

F#m7(b5) B7 Em7 A7 Dm7 G7 Cmaj7 Em7(b5)

I should care,  
I should care,  
I should go a-round weep-ing,  
I should let it up - set me,  
I should

6 A7 Dm7 Fm7 Bb7 Cmaj7 Bm7(b5) E7

care,  
care  
I should go with-out sleep-ing,  
but it just does-n't get me,  
Strange-ly e-nough I sleep well,

11 Am7 Gm7 C7 Fmaj7 Bm7(b5) E7(b9) Am D7

'cept for a dream or two,  
But then I count my sheep well,  
Fun-ny how sheep can

16 G7(sus4) G7 Cmaj7 Gm7 C7 Fmaj7 Bbm7(b5) E7 Am Am7/G

lull you to sleep. So  
May-be I won't find some-one as love - ly as

20 D/F# Db7/F Am7/E Eb° Dm7 G7 C6 F7 Em7 A7

you, But I should care\_ and\_ I\_ do!

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# I Surrender Dear

Bing Crosby's first big hit song

Barris, Harry

Cmaj7 Am7 D9 Dm7 G7 Em7 A7(b9) Dm7  
 Intro

6 Em7(b5) A7(b9) Dm7 /C Bm7(b5) E7 Am7 /G F#m7(b5) Fm7  
 We've played the game I may seem proud,  
 of stay a-way, but it cost more than I can pay,  
 I may act gay, it's just a pose, I'm not that way,  
 9 Em7 Am7 D9 1. Dm7 Db7(b5) Cmaj7 Em7 Eb7  
 with-out you I can't make my way, I sur-ren-der dear.  
 'cause deep down in my heart I say  
 13 2. Dm7 Db7 Cmaj7 F7(#11) E7 Am6 F#m7(b5) Bm7(b5)/F E7  
 I sur-ren-der dear. Lit-tle mean things we were do- ing, must have been part of the  
 18 Am6 F7(#11) E7 Am7 D7 Dm7 Bb7 A7  
 game, lend-ing a spice to the woo- ing, but I don't care who's to blame.  
 23 Dm7 Em7(b5) A7(b9) Dm7 /C Bm7(b5) E7  
 When stars ap-pear and sha-dows fall, whey then you'll hear  
 26 Am7 /G F#m7(b5) Fm7 Em7 Am7 D9 Dm7 Db7 Cmaj7  
 my poor heart call, To you my love, my love, my life, I sur-ren-der dear.

# I Thought About You

Van Heusen

Fmaj7 E7 Eb9 D7(b9) G7 Dm7 G7

I took a trip on a train, and I thought a-bout you,  
And ev-ry stop that we made, Oh, I thought a-bout you, \_\_\_\_\_

5 Gm7 /F Em7(b5) A7(b9) Dm7 Db7 Cm7 B7

I passed a sha-dow-y lane, and I thought a-bout you.  
And when I pulled down the shade, then I real-ly felt blue. I

1.  
9 Bbmaj7 Eb9 Fmaj7 Gm7 Am7 Dm7 /C

Two or three cars parked un-der the stars, a wind-ing stream,

13 Bm7(b5) E7 Bm7(b5) E7 Am7 F#° Gm7 C7(b9)

Moon shin-ing down on some lit-tle town and with each beam, the same old dream.

2.  
17 Bbmaj7 Bbm7 Eb7 Fmaj7 Dm7

peeked through the crack and looked at the track the one goin' back to

20 Bm7(b5) E7(#9) Am7 D7 Gm7 C13(b9) F6 D7 Gm7 C7

you, And what did I do\_\_\_\_\_ I thought a-bout you.

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# I Want A Little Girl

Murray Mancher

Billy Moll-1930

I want a lit - tle girl to call my own, She must be some-one who's  
 lit - tle girl, but she may not look just like a pic-ture in a  
 all a - lone now. I want a lit - tle girl to fall in love  
 sto - ry book, If she can cook chick-en she'll  
 with me. I want a suit me to a tee. And  
 she don't have to wave her hair, Or ev - ven wear fan - cy clothes,  
 would - n't ev - ven care, She don't wear ny - lon hose. I want a  
 lit - tle girl to love a lot, You know I'd give her ev - ry-thing I got, I want a  
 lit - tle girl to fall in love with me.

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# I Want To Be Happy

from the musical "No, No Nanette"

Irving Caesar

Vincent Youmans-1925

The musical score is written in 4/4 time and consists of six staves of music. The melody is primarily in the treble clef. Chord symbols are placed above the staff lines. The lyrics are written below the staff lines, with some words split across lines. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The key signature is one flat (Bb), and the time signature is 4/4.

1. Cmaj7 C#° Dm7 G7

I want to be hap - py, but I won't be hap - py,  
Life's real - ly worth liv - ing, when we are mirth giv - ing,

5 Dm7 G7 1. C6 Am7 Dm7 G7

till I make you hap - py too! \_\_\_\_\_  
why can't I give some to

9 2. Cmaj7 C6 Gm7 C7(b9) Fmaj7

you! \_\_\_\_\_ When skies are gray and you say you are

14 Fm7 Bb7 C C/B Em7(b5)/Bb A7 Dm7 G7

blue, I'll send the sun smil - ing through. \_\_\_\_\_

19 Cmaj7 C#° Dm7 G7

I want to be hap - py, but I won't be hap - py

23 Dm7 G7 C7 A7 Dm7 G7

till I make you hap - py too! \_\_\_\_\_

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# I Wish I Were In Love Again

from the musical "Babes In Arms" and film "Words And Music"

Lorenz Hart


Richard Rogers-1937

Gmaj7 C7 Gmaj7



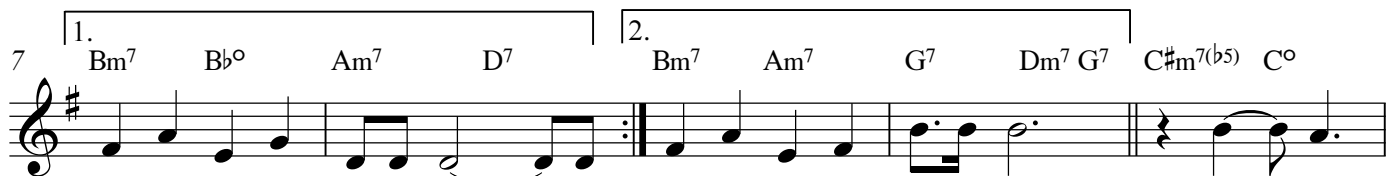
The sleep - less nights, the dai - ly fights, the quick to - bog gan whenl you  
bro - ken dates, the end - less waits, the love - ly lov - ing and the  
fur - tive sigh, the balck - ened eye, the words "I'll love you 'till the  
love con - geals it soon re - veals the faint a - ro - ma of per -

4 C7 Gmaj7 C7




reach the heights, I miss the kis - ses and I miss the bites, I  
hate - ful hates, the con - ver - sa - tion with the fly - ing plates, I  
day I die," the self - de - cep - tion that be - lieves the lie, I  
form - ing seals, the dou - ble cross - ing of a pair of heels, I

7 1. Bm7 Bb° Am7 D7 2. Bm7 Am7 G7 Dm7 G7 C#m7(b5) C°



wish I were in love a - gain. — The wish I were in love a - gain. No — more  
wish I were in love a - gain. — When

G6/B Bb° Am7 D7 G6 Cmaj7 F#m7(b5) B7 Em7 E+7(b9) Em7 A7



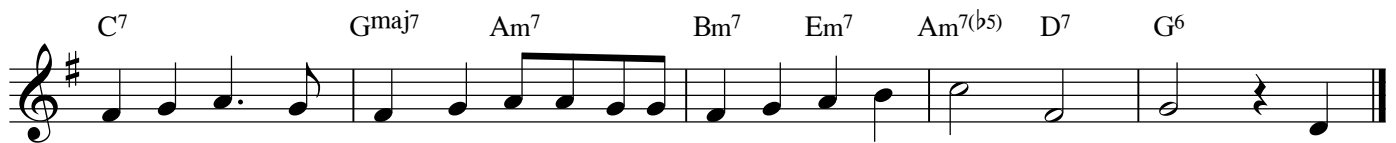
pain, No — more strain, Now I'm sane, but — I would ra - ther be

D7 Ab7 Gmaj7 C7 Gmaj7



punch drunk. The pulled out fur of cat and cur, the fine mis - mat - ing of a

C7 Gmaj7 Am7 Bm7 Em7 Am7(b5) D7 G6



him and her, I've learned my les - son but I wish I were in love a - gain. The

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# I Wished On The Moon

introduced by Ruth Etting - later sung by Bing Crosby in film "Big Broadcast of 1936"

Dorothy Parker

Ralph Rainger-1935

Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup><sup>7</sup>

I wished on the moon, \_\_\_\_\_ For some-thing I ne - ver knew, \_\_\_\_\_  
 begged of a stars, \_\_\_\_\_ to throw me a beam or two, \_\_\_\_\_

4 Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>° B<sup>b</sup>maj<sup>7</sup>

\_\_\_\_\_ I wished on the moon, \_\_\_\_\_ For more than I ev - er knew, \_\_\_\_\_  
 \_\_\_\_\_ I wished on a star, \_\_\_\_\_ and asked for a dream or two, \_\_\_\_\_

8 Am<sup>7(b5)</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>7</sup> 1. E<sup>b</sup>maj<sup>7</sup>

\_\_\_\_\_ A swee - ter rose, - a sof - ter sky, - an A - pril day, A - pril  
 \_\_\_\_\_ I looked for ev - ry love - li - ness, - it

12 A<sup>b</sup><sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

day, that would not dance, dance - a - way. I

17 2. E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup><sup>7</sup> Cm<sup>7(b5)</sup> F<sup>7</sup> B<sup>b</sup>m<sup>6</sup> B<sup>b</sup><sup>6</sup>

all came true, I wished on the moon \_\_\_\_\_ for you. \_\_\_\_\_

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# I'll Never Be The Same

Malneck-M., Sognorelli- F.

Db<sup>7</sup> C<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

I'll ne-ver be the same, Guys have lost their mean-ing for me,\_\_\_\_\_ I'll

5 Db<sup>7</sup> C<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Db<sup>7</sup>

ne-ver be the same, No-thin's what it once used to be,\_\_\_\_\_ And when the

9 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>(sus4) Bb<sup>6</sup> F<sup>7</sup> Bb<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

song birds that sing, Tell me it's Spring, I can't be-lieve their song, Once love was king,--

14 Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>(sus4) C<sup>7</sup>/Bb Am<sup>7</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>

— but kings can be wrong.\_\_\_\_\_ I'll ne - ver be the same,

18 Db<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

there is such an ache in my heart,\_\_\_\_\_ I'll ne - ver be the

22 Cm<sup>7</sup> F<sup>7</sup> Bb<sup>6</sup> Eb<sup>7</sup> Bb<sup>6</sup> Eb<sup>7</sup>

same, since we're a - part,\_\_\_\_\_ But there's a lot that a smile can

26 Fmaj<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>

hide, And I know down deep in - side, I'll ne - ver be the same,

30 Db<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

ne - ver be the same a - gain.

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# I'll Never Smile Again

sung by Frank Sinatra with Tommy Dorsey and His Orchestra

Ruth Lowe

Ruth Lowe-1940

Chords: Eb Gm7 Gb° Fm7 B9(#11) Bb7 Ebmaj7 Fm7 Gm7 C9

I'll ne - ver smile a - gain un - til I smile at you, I'll ne - ver  
love a - gain I'm so in love with you, I'll ne - ver

5 Fm7 B9(#11) Bb13 Bb7(b9) 3 1. Eb6 Ab9 Gm11 Gb7(b5)

laugh a - gain, What good would it do? For  
thrill a - gain, To some - bo - dy

9 Fm7 Bb7 Eb6 C7(#9) Fm7(b5) Bb+7 Ebmaj7 D7

tears would fill my eyes, My heart would re - a - lize, That

13 Gmaj7 D7 Gmaj7 Gb° Fm7 Bb7 Gm7 Gb°

our ro - mance is through. I'll ne - ver

17 2. Ebmaj7 Cm7 G/B Bbm13 Eb7 Am7(b5) Abm7 Db7

new. With - in my heart I

21 Ebmaj7 3 /D Cm7 /Bb Am11 Ab9 Gm7 Gb7(b5) Fm7 B9(#11)

know I will ne - ver start to smile a - gain

24 Bb13 Bb7(b9) Ebmaj7 Eb6 Gm7 Gb°

un - til I smile at you. I'll ne - ver

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# I'll Never Stop Loving You

from the film "Love Me Or Leave Me"

Sammy Cahn

Nicholas Brodsky-1955

1. Am<sup>7</sup> Ab<sup>7</sup>

I'll nev - er stop lov - ing\_ you, What - ev - er else I may do, My love for  
I'll nev - er stop want - ing\_ you, And when for - ev - er is through, My

6 Gm<sup>7</sup> Gb<sup>7</sup>(b5) Fmaj<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 2. Amaj<sup>7</sup> F#m<sup>7</sup> F#<sup>7</sup>

you will live till time it - self is through, heart will beat the

11 Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup> Gm<sup>7</sup>/C

way it does each time we meet. The night does - n't ques - tion the stars that ap - pear in my

16 Gb<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup>

eyes, Of this I'm more than just sure my love will last and en - dure, Of this I'm

22 Dm<sup>7</sup> G<sup>7</sup>(b9) Cmaj<sup>7</sup> F#<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup>

more than just sure, My love will last and en - dure I'll

25 Dm<sup>7</sup> Dm<sup>7</sup>/G G<sup>7</sup>(sus4) C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

nev - er, no I'll nev - er stop lov - ing you.

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# I'll Remember April

from the Abbott and Costello film "Ride 'Em Cowboy"

Patricia Johnson and Don Raye

Gene De Paul-1942

Gmaj7 G6 Gmaj9 G6 Gm7 Gm6

This love-ly day will leng-then in - to eve-ning, We'll sigh good - bye to all we

7 Gm7 C9 Bb13(#11) Am7 Eb9(#11) D7 D13/C Bm7 F13 E7(b9) Bb13(#11)

ev-er had, \_\_\_\_\_ A - lone where we have walked to - ge - ther, \_\_\_\_\_ I'll re

13 Am7 D7 Gmaj7 G6 Cm7 F7 Bb Ebmaj7

mem-ber A- pril \_\_\_\_\_ and be glad. \_\_\_\_\_ I'll be con- tent \_\_\_\_\_ you loved me once in

20 Bb/D G+7 Cm7 F7 Bbmaj7 Am7

A- pril, Your lips were warm \_\_\_\_\_ and love and Spring were new, \_\_\_\_\_ I'm not a- afraid of

26 D7 Gmaj7 Cmaj7 F#m7 B7 Emaj7 Am7 D7

Au- tumn and her sor- row, \_\_\_\_\_ For I'll re - mem- ber \_\_\_\_\_ A- pril and you. \_\_\_\_\_

33 Gmaj7 G6 Gmaj9 G6 Gm7 Gm6

The fire will dwin- dle in - to glow - ing ash- es, For flames live such a lit- tle

39 Gm7 C9 Bb13(#11) Am7 Eb9(#11) D7 D7/C Bm7 F13

while, \_\_\_\_\_ I won't for- get \_\_\_\_\_ but I won't be lone - ly, \_\_\_\_\_

44 E7(b9) Bb13(#11) Am7 D7 G6

\_\_\_\_\_ I'll re - mem- ber A - pril \_\_\_\_\_ and smile.

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# I'll Take Romance

sung by Grace Moore from the film of the same name

Oscar Hammerstein II

Ben Oakland-1937

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup> Gbmaj<sup>7</sup>

I'll take ro-mance, while my heart is young and ea-ger to fly,  
I'll take ro-mance, while my arms are strong and ea-ger for you,

5 A<sup>+</sup>7(b<sup>9</sup>) D7(b<sup>9</sup>) Gm<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup> F<sup>#</sup>maj<sup>7</sup>

I'll give my heart a try, I'll take ro-mance!  
I'll give my arms their cue, I'll take ro-mance!

10 F<sup>6</sup> Dm<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Fm<sup>7</sup> E<sup>o</sup> Ebm<sup>7</sup> Ab<sup>7</sup>(sus4) Dbmaj<sup>7</sup> Db<sup>6</sup>

— So my lo-ver, when you want me call me, In the hush of the eve-ning,

15 F<sup>#</sup>7 Bmaj<sup>7</sup> Emaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup>/C

When you call me, In the hush of the eve-ning I'll rush to my first real ro-

20 G<sup>9</sup>/B Bb<sup>o</sup> Am<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup> Gbmaj<sup>7</sup>

mance, while my heart is young and ea-ger for you,

23 A<sup>+</sup>7(b<sup>9</sup>) D7(b<sup>9</sup>) Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

I'll give my arms their cue, I'll take ro-mance!

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# I'm Afraid The Masquerade Is Over

Wrubel, A.

Ebmaj7 Dm7(b5) G7 3 Cm7 F9 Bbm7 Eb7 Abmaj7 Aø7 D7  
 Your eyes don't shine like they used to shine, And the thrill is  
 words don't mean what they used to mean, They were once in -

6 Gm7 C7 3 F7 Fm7 Bb7 Ebmaj7 Cm7 Bbm7 Eb7 Abmaj7  
 gone when your lips meet mine, I'm a - fraid the mas-quer-ade is ov - er,  
 spired, now they're just rou - tine, I'm a - fraid the mas-quer-ade is ov - er,

12 Abm7 Db7 1. Gm7 C7 Fm7 Bb7 2. Gm7 C7 Fm7 Bb7  
 And so is love, and so is love, Your love, and so is  
 And so is

19 Eb6 Gm7 Gb° Fm7 Bb7 Gm7 C7 Fm7 Bb7  
 love. I guess I'll have to play Pa - gliac-ci and get my-self a clown's dis-

24 Ebmaj7 Am7(b5) D7 Gm7 C7 F7 Fm7 Bb7 Ebmaj7  
 guise, And learn to laugh like Pa-gliac-ci, with tears in my eyes. You look the

30 Cm7(b5) G7 3 Cm7 F9 Bbm7 Eb7 Abmaj7 Aø7 D7 Gm7 C7 3 F7  
 same, you're a - lot the same, But my heart says "no, no you're not the

36 Fm7 Bb7 Ebmaj7 Cm7 Bbm7 Eb7 Ebmaj7  
 same, I'm a - fraid the mas-quer-ade is ov - er,

40 Cb7 Gm7 C7 Fm7 Bb7 Eb6 C7 Fm7 Bb7  
 And so is love, and so is love.

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# I'm Beginning To See The Light

Jazz Standard

Duke Ellington-1944

Ab<sup>6</sup> Db<sup>7</sup> Ab<sup>6</sup> Ab<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

I ne-ver cared much for moon-lit skies, I ne-ver winked back at  
ne-ver went in for af-ter-glow, or can-dle-light on the

4 Bm<sup>7</sup> E<sup>7</sup> Ab<sup>6</sup> Db<sup>7</sup> Cm<sup>7</sup>(b5) F<sup>7</sup> Bb<sup>9</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

fire-flies, but now that the stars are in you eyes I'm be-gin-ning to see the light.  
mi-stle-toe, but now when you turn the lamp down low I'm be-gin-ning to see the light.

8 1. Ab<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup> 2. Ab<sup>6</sup> C<sup>7</sup> B<sup>7</sup>

I Used to ram-ble through the park, Sha-dow box-ing

13 Bb<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

in the park, Then you came and caused the spark that's a four-a-larm fi-re now.

17 Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Db<sup>7</sup> Ab<sup>6</sup> Ab<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

I ne-ver made love by lan-tern shine, I ne-ver saw rain-bows

21 Bm<sup>7</sup> E<sup>7</sup> Ab<sup>6</sup> Db<sup>7</sup>

in my wine, But now that your lips are

23 Cm<sup>7</sup>(b5) F<sup>7</sup> Bb<sup>9</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup>

burn-ing mine I'm be-gin-ning to see the light.

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# I'm Confessin' That I Love You

Al Neiburg

Chris Smith, Sterling Grant-1929

E $\flat$ maj7 B $\flat$ +7 E $\flat$ maj7 Fm7 B $\flat$ 7 E $\flat$ maj7 D+7 Gm7 C9  
 I'm con-fes-sin' that I love you, Tell me do you love me too?  
 In your eyes I read such strange things, But your lips de-ny they're true,

5 F7 B9(#11) Fm7/B $\flat$  B $\flat$ 7 1. E $\flat$ 6 C7 Fm7 B $\flat$ 7  
 I'm con-fes-sin' that I need you, hon-est I do.  
 Will your an-swer real-ly change things? Mak-ing me

9 2. E $\flat$ 6 A $\flat$ m7 E $\flat$ 6 Cm7 Bm7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 9  
 blue. I'm a-fraid, some-day you'll leave me,

13 A $\flat$ maj7 E $\flat$ +7 A $\flat$ 6 G7 G $\flat$ 7 F7 Cm7 F7  
 Say-ing can we still be friends? If you go, you know you'll grieve me,

17 B $\flat$ 9 D $\flat$ 9 C7 B9(#11) B $\flat$ 7 B $\flat$ 7(b9) E $\flat$ maj7 B $\flat$ +7  
 All in life, on you de-pends. Am I guess-ing that you

20 E $\flat$  Fm7 B $\flat$ 7 E $\flat$ maj7 D+7 Gm9 C7  
 love me? Dream-ing dreams of you in vain?

23 F7 B9(#11) Fm7/B $\flat$  B $\flat$ 7(b9) E $\flat$ 6  
 I'm con-fes-sin' that I love you, hon-est I do.

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# I'm Getting Sentimental Over You

Ned Washington

George Bassman-1933

Ne - ver thought I'd fall, but when I hear you call, I'm get-ting sen-ti -  
Things you say and do just thrill me through and through, I'm get-tin sen-ti -

1. men-tal o - ver you. 2. men-tal o - ver you.

I thought I was hap - py I could live with - out love, Now I must ad- mit,

love is all I'm think-ing of. Won't you please be kind, and

just make up your mind, That you'll be sweet and gen - tle, be gen - tle with me

'cause I'm get - tin sen - ti - tmen - tal o - ver you.

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# I'm In The Mood For Love

from the film "Every Night At Eight"

Dorothy Fields

Jimmy McHugh-1935

Cmaj7 Am7 Dm7 G7 Dm7 Db7(b5) Cmaj7 F7

I'm in the mood for love, Sim - ply be-cause you're near me.  
Hea - ven is in your eyes, Bright as the stars we're un - der.

5 Em7 Eb° Dm Dm(maj7) Dm7 F°

Fun - ny, but when you're near me,  
Oh, is it a - ny won - der, I'm in the mood for love.

8 Em7 Eb7 Dm7 Db7 Dm7 G7 C6 Am7 Dm7 G7

I'm in the mood for love? Why stop to think of

12 Em7 A7 Dm7 G7 Cmaj7 Am7 F#m7(b5) B7(b9)

whe- ther\_ this lit-tle dream might fade? We've\_ put our hearts to -

16 Em7 Am7(b5) D7 Dm7 G7 Cmaj7 Am7 Dm7 G7

ge ther, Now we are one, I'm not a fraid. If there's a cloud a - bove,

21 Dm7 Db7(b5) Cmaj7 Dm7 Em7 Eb°

If it should rain we'll let it,  
But for to - night for - get

24 Dm Dm(maj7) Dm7 G7 C6 G+7

it! I'm in the mood for love.

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# Im Just A Lucky So And So

Ellington, Duke

As I walk down the street,  
 The birds in ev - ry tree,

gives me a friend-ly hel lo,  
 they sing where-ev - er I go,

I guess I'm just a luck y so and so.  
 I guess I'm just a luck y so and so.

If you should ask me the a-mount,  
 in my bank ac-count, I'd have to con- fess

that I'm slip- pin' but  
 that don't wor-ry me, con-fi-den tia-ly I've got a dream, that's a pip- pin.

And when the day is through, each night I hur-ry to

a home where love waits, I know,  
 I guess I'm just a luck-y so and so.

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# I'm Old Fashioned

sung by Nan Wynn (dubbing Rita Hayworth) in film "You Were Never Lovelier"

Johnny Mercer

Jerome Kern-1942

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>)

I'm old fash-ioned, I love the moon-light, I love the old fash-ioned things, \_

8 A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> Db<sup>7</sup>(#11)

— The sound of rain up - on a win- dow— pane, the star-ry song that A - pril

15 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Amaj<sup>7</sup> Bm<sup>7</sup>

sings.\_\_\_\_\_ This year's fan-cies are pass - ing fan-cies, but sigh-ing sighs,

22 C<sup>#</sup>m<sup>7</sup> Dmaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Dm<sup>7</sup>

hold-ing hands, these my heart un-der- stands. I'm old fash-ioned, but I don't

28 Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> /C

mind it, That's how I want to be, As long as you a -

32 Bm<sup>7</sup>(b<sup>5</sup>) Bbm<sup>6</sup> Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

gree, To stay old fash-ioned with me.

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# I've Got A Crush On You

from the musicals "Treasure Girl" and "Strike Up The Band"

Ira Gershwin

George Gershwin-1928

Musical notation for the first line of the song. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a single staff. The lyrics are: "I've got a crush on you, Sweet-ie pie, All the day and night time,". Chords indicated above the staff are: Dm7, Db° (over the first two notes), Cm7, F13(b9)/Eb (over the next two notes), Dm7, and Db° (over the final note).

Musical notation for the second line of the song. The melody continues on the same staff. The lyrics are: "hear me sigh, I ne-ver had the least no-tion that I could". Chords indicated above the staff are: Cm7, F13(b9), Bbmaj7, Gm7, and C9.

Musical notation for the third line of the song. The melody continues on the same staff. The lyrics are: "fall with so much e-mo-tion. Could you coo?". Chords indicated above the staff are: Gm7, C9, Cm7, F9, Eb°, Dm7, and Db°.

Musical notation for the fourth line of the song. The melody continues on the same staff. The lyrics are: "Could You care for a cun-ning cot-tage we could share? Your". Chords indicated above the staff are: Cm7, F13(b9)/Eb, Dm7, Db°, Cm7, Am7(b5), and D7.

Musical notation for the fifth line of the song. The melody continues on the same staff. The lyrics are: "mush I ne-ver shall shush, 'cause I've got a". Chords indicated above the staff are: Gm7, C13, C#°, Dm7, and Gm7.

Musical notation for the sixth line of the song. The melody continues on the same staff. The lyrics are: "crush, my ba-by on you. I've got a". Chords indicated above the staff are: Cm7, F13(b9), Bb6, G7, Cm7, and F7.

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# I've Got The World On A String

introduced by Cab Calloway and Bing Crosby in the musical "Cotton Club Parade"

Ted Koehler

Harold Arlen-1932

F<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>7

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fing  
song that I sing, I can make the rain go an - y - time I move my fing

4 Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> /B<sup>b</sup> 1. A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup> E<sup>b</sup>9

- er, What a world, what a life, I'm in love. I've got a love.  
- er, Luck-ey me can't you see, I'm in

10 F<sup>6</sup> Em<sup>7</sup> A<sup>13</sup> A<sup>+9</sup> D<sup>13</sup>

Life is a beau - ti - ful thing, as long as I hold the string,

14 D<sup>9</sup> G<sup>13</sup> G<sup>+9</sup> Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

I'd be a sil - ly so and so, if I should ev - er let go. I've got the

19 F<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> Gm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>

world on a string, sit - ting on a rain-bow, got the string a-round my fing

22 Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup>(#9) Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

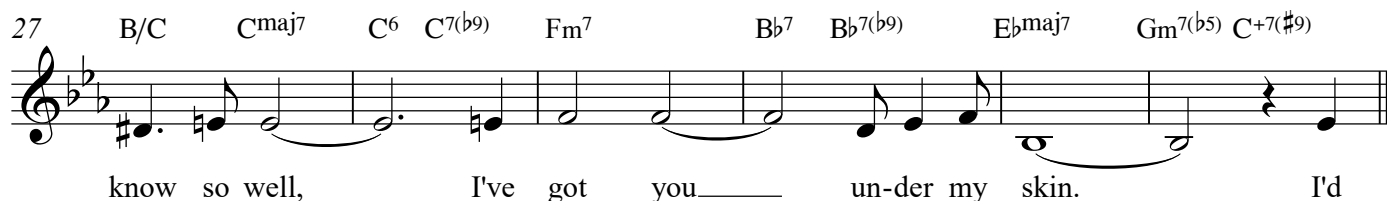
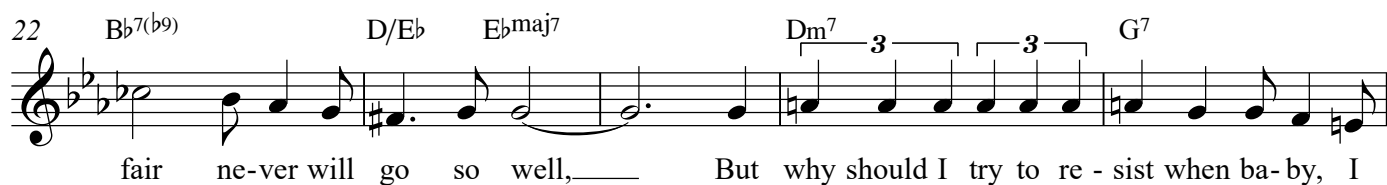
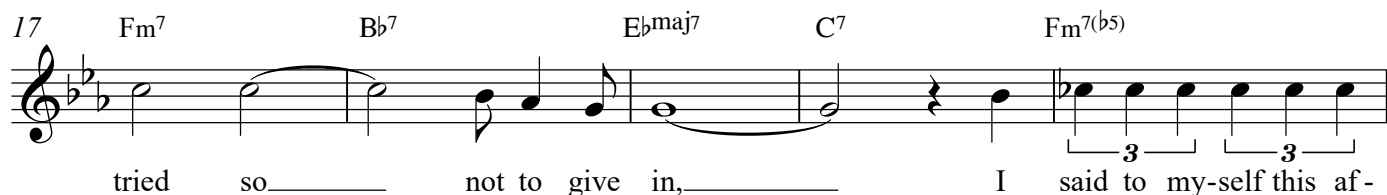
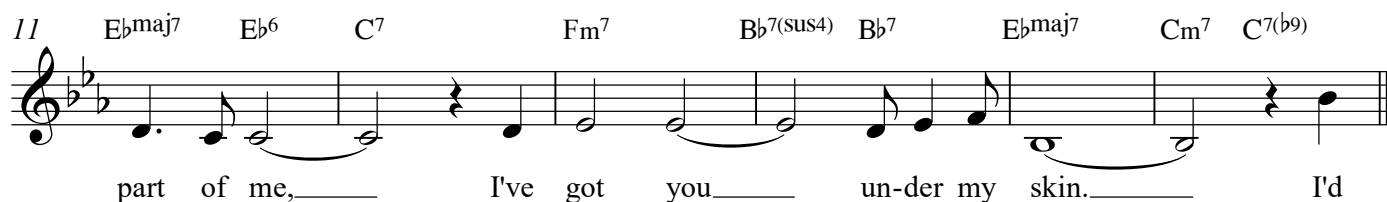
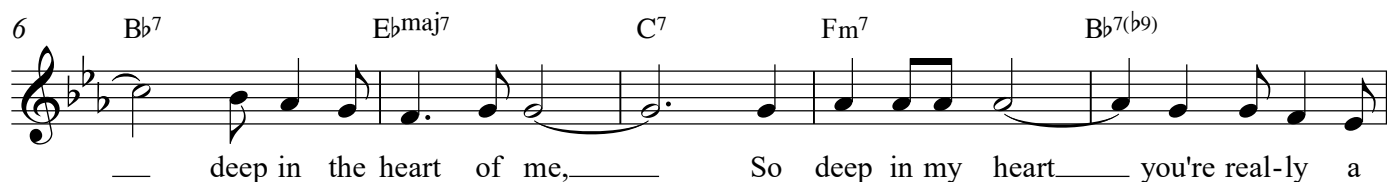
- er, What a world, what a life, I'm in love. I've got the

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# I've Got You Under My Skin

introduced by Eleanor Powell in the film "Born To Dance"

Cole Porter-1936





33 Fm<sup>7</sup> B<sup>9</sup>(#11) B<sup>b</sup>7 D<sup>b</sup>13(#11)

sac - ri - fice an - y - thing come what might for the sake of hav - ing you

36 C<sup>7</sup>(b9) Fm<sup>7</sup> B<sup>9</sup>(#11) B<sup>b</sup>7 /A<sup>b</sup>

near, In spite of a warn - ing voice that comes in the night and re -

39 Gm<sup>7</sup> G<sup>b</sup>7 Fm<sup>11</sup> F<sup>9</sup>/C B<sup>b</sup>7 Am<sup>7</sup>(b5) A<sup>b</sup>9(#11)

peats, and re-peats in my ear, Don't you know lit - tle fool, You ne-ver can

43 Gm<sup>7</sup> C<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup>

win, Use you men - tal - i - ty, wake up to re - al - i - ty,

48 B<sup>b</sup>m<sup>7</sup> A<sup>7</sup>(b9) A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9 Gm<sup>7</sup>

But each time that I do just the thought of you makes me stop be - fore I be -

52 D<sup>b</sup>13(#11) C<sup>13</sup> F<sup>9</sup> B<sup>b</sup>13 B<sup>b</sup>7(b9) E<sup>b</sup>6 Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

gin, 'cause I've got you un - der my skin.

# I've Grown Accustomed To Her Face

introduced by Rex Harrison in the musical "My Fair Lady"

Alan J. Lerner

Frederick Loewe-1956

Fm7/Bb Ebmaj7 Ab13 Gm7 Cm7 Fm11 B13(#11)

I've grown ac - cus-tomed to her face, She al-most makes the day be- gin,"

4 Bb7(sus4) Bb13 Am7(b5) D7 Gm7 C7

I've grown ac - cus-tomed to the tune that she whis-tles night and noon, Her

7 Fm7 Gm7 Abmaj7 A° Bb7 Ebmaj7 Ab13 Gm7 Cm7

smiles, her frowns, her ups, her downs, are sec-ond na-ture to me now, Like brea-thing

11 Fm11 B13(#11) Bb7(sus4) Bb13 Abmaj7 Am7(b5) D7

out and brea-thing in, I was se - rene-ly in - de-pen-dent and con -

14 Gm7 C+7 Fm7 Bb7 Db13(#11) C+7 /Bb

tent be-fore we met, Sure-ly I coul al-ways be that way a - gain and yet I've grown ac -

17 Am7(b5) Abm7 Gm7 C7 F9 Bb9(sus4) Eb6 Bb7

cus-tomed to her looks, ac - cus-tomed to her voice, ac - cus-tomed to her face. I've grown ac

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# I've Told Ev'ry Little Star

from the musical "Music In The Air"

Oscar Hammerstein II

Jerome Kern-1932

Chords: Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>

I've told ev - ry lit - tle star, just how sweet I think you are,  
I've told rip - ples in a brook, made my heart an op - en book,

Chords: Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9) Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9) Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9)

Why have - n't I told you?  
Why have - n't I told you?

Chords: Bbmaj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> Gm<sup>7</sup> Dbm<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup> D<sup>7</sup>(b9)

Friends ask me "am I in love?" I al - ways an - swer yes! Might as well con -

Chords: Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9) Eb<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

fess, if I don't they guess, May - be you may know it too,

Chords: Db<sup>7</sup> C<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Cm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9)

Oh, my dar - ling if you do, why have - n't you told me?

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# If I Could Be With You One Hour Tonight

Johnson, J.P.

1 F<sup>7</sup> D<sup>b</sup>° F<sup>7</sup>/C F<sup>7</sup> B<sup>b</sup>6 D<sup>7</sup>  
If I could be with you, I'd love you strong, if I could be with you I'd

4 G<sup>7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>7</sup>  
love you long, I want you to know\_ I would-n't go\_ un -

7 B<sup>b</sup>6 Dm/A Gm<sup>7</sup> C<sup>7</sup>/G F<sup>7</sup> F<sup>7</sup> D<sup>b</sup>°  
til I told you, hon - ey why I love you so\_ If I could be with you one

10 F<sup>7</sup>/C F<sup>7</sup> B<sup>b</sup>6 D<sup>7</sup> G<sup>7</sup> G<sup>+7</sup> F<sup>°</sup>  
hour to - nught, if I was free to do the things I might, I/m

13 E<sup>b</sup>6 E<sup>°</sup> B<sup>b</sup>6/F D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>6  
tell-ing you true,\_ I'd be an y-thing but blue, If I could be with you.

# If I Had You

Shapiro-T., Campbell-J., Connelly-R.

B♭maj7 Gm7 G♭m7 Fm7 B♭7 E♭maj7 A♭9

I could show the world how to smile, I could be glad all of the while,  
I could leave the old days be-hind, leave all my pals, I'd ne-ver mind,

5 Dm7 D♭° 1. Cm7 F7 /E♭ Dm7 G7 Cm7 F7 2. Cm7 F7

I could change the gray skies to blue, If I had you. new, If I had  
I could start my life a -

10 B♭6 A♭7 B♭6 A7 Dm6 Dm6/F Em7(b5) A7(b9) Dm7 Dm7/C B♭7

you. I could climb a snow capped moun- tain, sail the migh-ty o - cean

15 B♭9(♯11) A7 Dm6 Dm6/F Em7(b5) A7(b9) Dm7 G9 Cm7 F7

wide, I could cross the burn-ing des- ert if I had you by my side.

20 B♭maj7 Gm7 G♭m7 Fm7 B♭7 E♭maj7 A♭7

I could be a king, dear, un crowned, Hum-ble or poor, rich or re knowned,

24 Dm7 D♭° Cm7 F9 B♭6

There is no-thin' I could - n't do, If I had you.

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# If I Love Again

Jack Murray

Ben Oakland-1933

Fmaj7 Gm7 C7 Fmaj7 Gm7 C7 Am7(b5) D7(#9) Db7 C7

If I love a - gain It' - ll still be you, In some-one else - es firm em-brace, I'll  
If I love a - gain I'll find oth-er charms, But I'll make be - lieve, \_\_\_\_\_

7 Gm7 C7 F6 Dm7 Em7(b5) A7(#9) Dm7 Dm7(b5) G7(#9)

close my eyes but see your face. I of-ten won-der why he came to me,  
You are in my arms...

13 Cm7 Dm7(b5) G7(#9) Gm7 C7 Fmaj7 Gm7 C7

Brought such a flame to me then let it die. If I love a - gain,

19 Fmaj7 Gm7 C7 Am7(b5) D7(#9) Db7 C7 Gm7(b5) C7(b9) F6 A7(#9)

I'll find o - ther charms, But I'll make be - lieve you are in my arms,

25 Dm7 Dm7/C Bm7(b5) Bbm7 Fmaj7 Gm7 C7

And though my lips whis-per "I love you," My heart will not be true,

31 Am7(b5) D7(b9) Bbm7 Gm7(b5) C7(#9) F6 Gm7 C7

I'll be lov-ing you, Ev - ry time I love a - gain.

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# If I Should Lose You

Rainger, Ralph

Gm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

If I should lose you, the stars would fall from the sky, If I should  
side me, the rose would bloom in the snow, With you be -

5 Dmaj<sup>7</sup> Ebmaj<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Dmaj<sup>7</sup> Ebmaj<sup>7</sup> G<sup>7</sup> C<sup>9</sup>

lose you, leaves would with-er and die, the birds in May - time, -  
side me, no winds of Win-ter would blow, I gave you my love, -

10 F<sup>7</sup> Bbmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm<sup>7</sup>

— they'd sing a mourn-ful re- frain, — and I would wan-der a-round,  
— and I was

14 C<sup>7</sup> Cm<sup>7</sup> Gb<sup>9</sup>(#11) F<sup>7</sup> D<sup>7</sup> Bbmaj<sup>7</sup>

hat-ing the sound of rain. — With you be - liv-ing a dream, but

18 D<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> F<sup>+</sup> Bb<sup>6</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>

liv-ing would seem, in vain if I — ev - er lost you. —

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# If I Were A Bell

sung by Sister Sarah in the musical "Guys And Dolls"

Frank Loesser-1950

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six systems of music, each with a vocal line and lyrics. Chord symbols are placed above the staff. The first system starts with a repeat sign. The second system begins with a measure rest labeled '5'. The third system starts with a first ending bracket. The fourth system begins with a measure rest labeled '13'. The fifth system starts with a second ending bracket labeled '2.'. The sixth system begins with a measure rest labeled '21'. The score concludes with a double bar line.

Ask me how do I feel, Ask me now that we're co-zy and cling - in' Well, sir,  
how do I feel, lit - tle me with my qui-et up - bring - ing, Well, sir,

5 all I can say\_ is if I\_ were a bell\_ I'd be ring - in',\_ From the  
all I can say\_ is if I\_ were a gate, I'd be swing - ing,\_ And if

9 1. F6 F7/A Bb6 C13 F6 Em7(b5) A7  
mo-ment we kissed to- night\_ That's the way I've just got-ta be- have,\_ Boy if

13 Dm7 Dm7/C Bm7(b5) E7 Amaj7 Bb7(#11) Amaj7 D7  
I were a lamp, I'd light,\_ Or if I\_ were a ban - ner, I'd wave,\_ Ask me

17 2. F6 F7/A Bb B° F6/C Bb13 Am7(b5) D7  
I were a watch I'd start pop-ping my springs,\_ Or if

21 Gm7 C13 F6 Am7 D7  
I were a bell\_ I'd go ding, dong, ding, dong, ding.

Copyright © 1950



# If You Could See Me Now

sung by Sarah Vaughan

Carl Sigman

Tadd Dameron-1946

Sheet music for "If You Could See Me Now" by Carl Sigman, sung by Sarah Vaughan. The music is in E-flat major (three flats) and 4/4 time. The key signature is E-flat major, and the time signature is 4/4.

Chords and lyrics are provided for each line of music. The lyrics are:

If you could see me now you'd know how blue I've been, One  
you could see me now you'd find me be - ing brave, And  
look is all you'd need to see the mood I'm in. Per -  
try - ing aw - fully hard to make my tears be - have, But  
haps then you'd re - a - lize I'm still in love with you. If  
that's quite im - pos - si - ble, I'm stil in love with  
You. You'll hap - pen my way on some  
mem - ra - ble day And the month will be May for a while, I'll  
try to slmile but can I play the part with-out my heart be-hind the smile.  
The way I feel for you I ne-ver could dis-guise, The look of love is writ-ten  
plain-ly in my eyes, I think you'd be mine a-gain if you could see me now.

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# Ill Wind

sung by Adelaide Hall in the "Cotton Club"

Ted Koehler

Harold Arlen-1934

F<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7(b5)</sup> D<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7(b9)</sup>  
 Blow ill wind, blow a - way, let me rest to - day. You're blow - in' me no  
 Go ill wind, go a - way, Skies are oh so gray, A - round my nei - bor-  
 1. F<sup>6/A</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 2. F<sup>6</sup> F<sup>#</sup>maj<sup>7</sup> F<sup>#6</sup> Fmaj<sup>7</sup> Bbmaj<sup>7</sup>  
 good, no good. hood, and that ain't good. You're  
 15 A<sup>7</sup> Em<sup>7/B</sup> C<sup>o</sup> A<sup>7/C#</sup> Am<sup>7</sup> 3  
 on - ly mis-lead - in', the sun-shine I'm need - in', Ain't that a shame,  
 18 D<sup>13</sup> A<sup>7</sup> Em<sup>7/B</sup> C<sup>o</sup> A<sup>7/C#</sup>  
 It's so hard to keep up with trou-bles that creep up from  
 21 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> F<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7(b5)</sup>  
 out of no - where when love's to blame. So ill wind, blow a -  
 25 D<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7(b9)</sup> F<sup>6</sup> E<sup>7(b9)</sup>  
 way, let me rest to - day, You're blow-ing me no good,  
 30 Eb<sup>9</sup> Dm<sup>11</sup> Db<sup>+7</sup> C<sup>13</sup> B<sup>7</sup> Bb<sup>6</sup> F<sup>6/A</sup> Gm<sup>9</sup> F<sup>6</sup>  
 no good, no good.

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# Imagination

Glenn Miller and Tommy Dorsey Orchestras

Johnny Burke

Jimmy Van Heusen-1940

Sheet music for the song "Imagination" by Johnny Burke, composed by Jimmy Van Heusen in 1940. The music is in 4/4 time and B-flat major. The lyrics are:

I - ma - gin - a - tion is fun - ny, it makes a clou dy day sun - ny,  
a - tion is cra - zy, your whole per - spec - tive gets ha - zy,  
Makes a bee think of ho - ney just as I think of you, I - ma - gin  
starts you ask - ing a dai - sy what to do,  
what to do. Have you e - ver felt a gen - tle touch and  
then a kiss and then, and then, Find it's on - ly your i - ma - gin - a - tion a -  
gain, Oh well, i - ma - gin - a - tion is sil - ly, you go a - round wil - ly  
nil - ly, For ex - am - ple I go a - round wan - ting you,  
And yet I can't i - ma - gine that you want me too.

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# In A Mellow Tone

Milt Gabler

Duke Ellington-1939

*(Musical score for "In A Mellow Tone" by Duke Ellington, 1939. The score is written in 4/4 time and B-flat major. It includes lyrics and chord progressions.)*

*(First system)*

*(Chords: Bb7 Eb7 Abmaj7 Ab6)*

In a mel-low tone, — feel-ing fan-cy free, and I'm not a - lone,  
that's the way to live, — If you mope and groan,

*(Second system)*

*(Chords: Ebm7 Ab7 Dbmaj7 1. Db6)*

— I've got com-pa - ny, — Ev- ry-things o - kay,  
— some-thing's got - ta give, —

*(Third system)*

*(Chords: Dbmaj7 Dbmaj7 Gb7 Abmaj7 Gb7 F7)*

— the live — long day, — with this mel-low song,

*(Fourth system)*

*(Chords: Fm7 Bb7 Eb7 Eb7 F7)*

— I can't — go wrong. — in a mel-low tome,

*(Fifth system)*

*(Chords: 2. Db7 Db7 D° Ab/Eb Cm7)*

Just go — your way, — and laugh and play, —

*(Sixth system)*

*(Chords: F7 Bb7 Eb7 Ab6 G7 Gb7 F7)*

there's joy — un- known, in a mel-low tone. —

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# In A Sentimental Mood

Manny Kurtz

Duke Ellington-1935

F#m7(b5) F7 Cmaj7/E Eb° Dm7 A7/C#

In a sen-ti-men-tal mood I can see the stars come through my room,  
kiss drifts a me-lo-dy so strange and sweet,

5 Dm7/C Bm7(b5) E7 Am7 Em7 A7 Dm7 G7

While your lo-ving at-ti-tude is like a flame that lights the  
in this sen-ti-men-tal bliss, you make my pa-ra-dise com-

9 1. Cmaj7 E7 2. C6 Bbm7 Eb7 Abmaj7 Fm7

gloom, On the wings of ev-ry plete. Rose pe-tals seem to fall, It's

12 Bbm7 Eb7 Cm7 B7 Emaj7 Amaj7 Abmaj7 Fm7

all I could dream to call you mine, My heart's a ligh-ter thing since

16 Bbm7 Eb7 G7 Dm7 G7 F#m7(b5) F7

you made this night a thing di-vine, In a sen-ti-men-tal mood

20 Cmaj7/E Eb° Dm7 A7/C# Dm7/C Bm7(b5) E7

I'm with-in a world so hea-ven-ly, For I ne-ver dreamt that

23 Am7 Em7 A7 Dm7 G7 C6

you'd be lo-ving sen-ti-men-tal me.

# In Love In Vain

Leo Robin

Jerome Kern-1946



It's on-ly hu - man for a - ny-one to want to be in love, But who wants to

be in love in vain? At night you hang a-round the hall and eat your heart out,

and cry your eyes out, and rack your brains. You sit and won - der why

a - ny-one as won - der-ful as she, should cause you such mis-er - y and pain,

I thought that I would be in hea - ven but I'm on - ly up a

tree, 'cause it's just my luck to be in love in vain.

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# In The Chapel In The Moonlight

Billy Hill-1936

How I'd love to hear the or - gan, In the cha-pel in the moon - light,  
whis - per, In the cha-pel in the moon - light,

5 While we're strol-ling down the aile, Where ro - ses en - twine.  
That the love light in you eyes,

9 How I'd love to hear you for - e - ver will shine. 'Til the

13 ro - ses turn to ash - es 'Til the or - gan turns to rust, If you ne - ver come I'll

18 still be there, 'Til the moon - light turns to dust. How I'd love to hear the

21 choir, In the cha - ple in the moon - light,

24 As they sing "Oh Pro-mise me," For - e - ver be mine.

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# In The Sign Of Libra

Goykovich, Dusko

♩ Dm<sup>9</sup> A<sup>7</sup>(<sup>b</sup>13)<sub>9</sub> Dm<sup>9</sup> Bm<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>13(<sup>b</sup>5) A<sup>+</sup>7(<sup>b</sup>9)

7 1. Dm<sup>9</sup> Dm<sup>6</sup> Em<sup>7</sup>(<sup>b</sup>5) A<sup>+</sup>7(<sup>b</sup>9) 2. Dm<sup>9</sup> Dm<sup>6</sup> Cm<sup>7</sup> F<sup>+</sup>7(<sup>b</sup>9) B<sup>b</sup>m<sup>9</sup>

12 E<sup>b</sup>13(<sup>b</sup>9) A<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> F<sup>+</sup>7(<sup>b</sup>9) B<sup>b</sup>m<sup>9</sup> E<sup>b</sup>13(<sup>b</sup>9) A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup>

18 Em<sup>7</sup>(<sup>b</sup>5) A<sup>+</sup>7(<sup>b</sup>9) Dm<sup>9</sup> A<sup>7</sup>(<sup>b</sup>13)<sub>9</sub> Dm<sup>9</sup> Bm<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>13(<sup>b</sup>5)

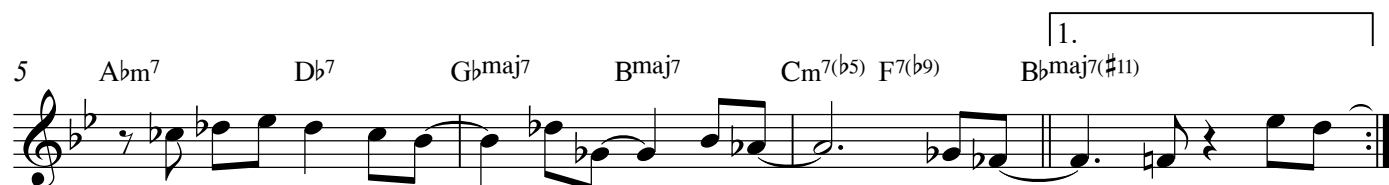
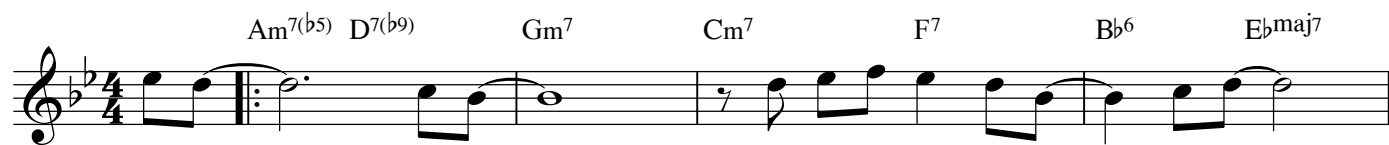
24 A<sup>+</sup>7(<sup>b</sup>9)  $\Phi$  Dm<sup>9</sup> Dm<sup>6</sup> Em<sup>7</sup>(<sup>b</sup>5) A<sup>+</sup>7(<sup>b</sup>9) D.S. al CODA

CODA  $\Phi$   
29 B<sup>b</sup>13(<sup>b</sup>5) Gm<sup>9</sup>(sus4) Dm<sup>7</sup> Dm<sup>6</sup>/<sub>9</sub>



# In Your Own Sweet Way

Brubeck, Dave



# Inchworm, The

sung by Danny Kaye in the film "Hans Christian Anderson"

Frank Loesser-1952

F Eb F Eb F F7 B♭maj7 B♭m6

Inch worm, inch worm, mea-sur-ing the ma-ri-golds, You and your a - rith-me-tic, you'll

7 F G7 C7 F Eb F Eb

pro-ba-bly go far. Inch worm, inch worm mea-sur-ing the ma-ri-golds,

13 F F7 B♭maj7 B♭m6 F6 C7 F F13 E♭13

Seems to me you'd stop and see how beau-ti-ful they are. (For Solos)

# Indian Summer

Al Dubin

Victor Herbert-1919

Gmaj7 D+7 Gmaj7 D+7

Sum mer, you old In-dian sum mer, You're the tear that comes  
some heart that is bro-ken by a word that some bo - dy

5 Gmaj7 C9(#11) G/B Bb° Am7 1. Am7 Am7/G F#m7(b5)

af- ter June time's laugh- ter You see so ma-ny dreams that\_  
left un - spo- ken\_ You're the

10 B7 Em7 A13 A9

don't come true, Dreams we fash-ioned when Sum mer\_ was new,

15 D13 2. Am7 D7 Gmaj7

You are here to watch o - ver ghost of a ro-mance in June going a-stray,

19 F#m7(b5) B7 Em7 Bbm7 Eb7 Bbm7 Eb7

Fa - ding too soon, That's why I say "Fare - well to you,

22 Gmaj7 E7 Am7 D7 G6

fare- well to you In - di - an Sum- mer\_

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# (Back Home In) Indiana

Hanley, J.F.

Back home a- gain in In - di - a - na, And it seems that

I can see, the gleam-ing can-dle light, still burn-ing bright,

through the sy - ca- mores for me. Ther new mown hay

sends all it's fra - grance through the fields I used to roam. When I

dream a - bout the moon-light on the Wa - bash, then I

long for my In - di - a - na home.

Copyright © 1917

# Isn't It Romantic

sung by Jeannette MacDonald and Maurice Chevalier

Lorenz Hart

in the film "Love Me Tonight"

Richard Rogers-1932

Is - n't it ro - man - tic? Mu - sic in the night, a dream that can be  
nab - tic? Mere - ly to be young on such a night as

heard, Is - n't it ro - man - tic? Mo - ving sha - dows write the  
this? Is - n't it ro - man - tic? Ev - ry note that's sung is

1. old - est ma - gic word. I hear the bree - zes play - ing  
like a lo - ver's

11 in the trees a - bove, While all the world is say - ing

15 you were meant for love, Is - n't it ro kiss. Sweet

19 sym - bols in the moon - light, Do you mean that I will fall in

22 love per - chance? Is - n't it ro - mance? Is - n't it ro

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# It Ain't Necessarily So

Gershwin, George

Intro

It

5

ain't ne - ces - sar - i - ly so, it ain't ne - ces - sar - i - ly  
Da - vid was small but o my, li'l Da - vid was small but oh  
Jo - nah he lived in de whale, oh Jo - nah he lived in de  
Mo - ses was found in a stream, li'l Mo - ses was found in a

8

so, the t'ings dat yo' lia - ble to read in de bi - ble, it  
my, he fought big Go - li - ath who lay down and di - eth! Little  
whale, Fo' he made his home in dat fish - 's ab - do - men. Oh  
stream, he float - ed on wa - ter till ol' Pha - roh's daugh - ter, she

11

ain't ne - ces - sar - i - ly so, Li'l 4.stream. To get in - to heb-ben dont'  
Da - vid was small but oh my, Oh  
Jo - nah he lived in de whale, Li'l fished him she said from dat

15

snap for a seb-ben! Live clean! Don't have no fault! Oh, I takes dat gos-pel when

19 C<sup>maj7</sup> Bm<sup>7(b5)</sup> B<sup>b7(b5)</sup> A<sup>+7</sup> E<sup>b7(b5)</sup> Dm<sup>7</sup> G<sup>7</sup>

ev - er it's pos-sible but wid a grain of salt. Me - thus' lah lived nine hun-dred

23 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

years, — Me - thus' lah lived nine hun-dred years, — but who calls dat li - vin' when

27 B<sup>b7</sup> E<sup>b7</sup> E<sup>7(b9)</sup> A<sup>7(#9)</sup> Dm<sup>7</sup>

no gal will give in to no man what's nine hun-dred years.

Oscar Peterson's  
version

32 B Gm<sup>7</sup> C<sup>7</sup> F<sup>maj7</sup> Em<sup>7</sup> A<sup>7(#9)</sup> Dm<sup>7</sup>

36 Dm<sup>7</sup> G<sup>7</sup> C<sup>maj7</sup> Bm<sup>7(b5)</sup> B<sup>b7(b5)</sup> A<sup>7</sup>

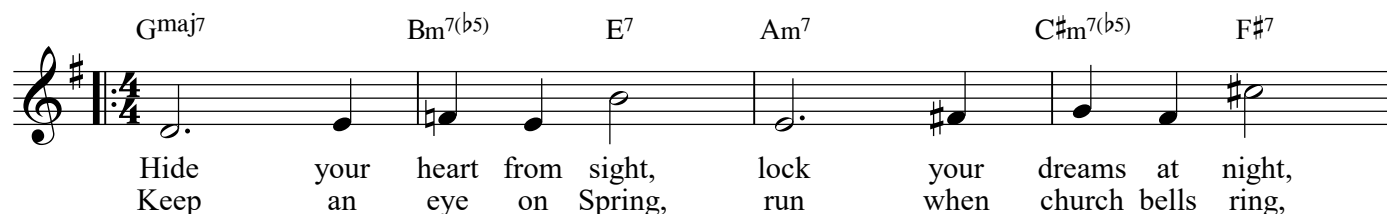
# It Could Happen To You

introduced by Dorothy Lamour in the film "And The Angels Sing"

Johnny Burke

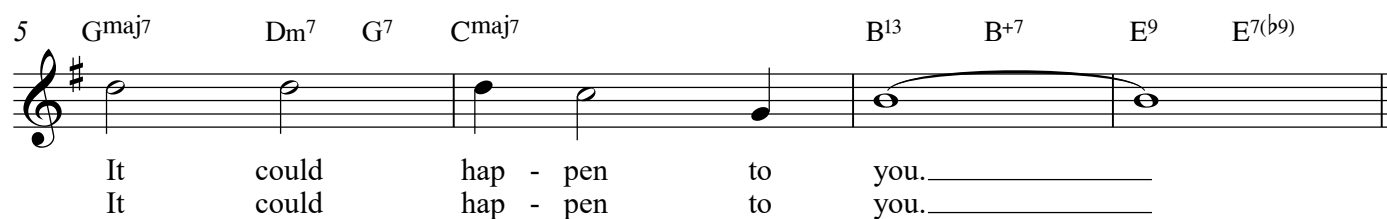
Jimmy Van Heusen-1944

Gmaj7 Bm7(b5) E7 Am7 C#m7(b5) F#7



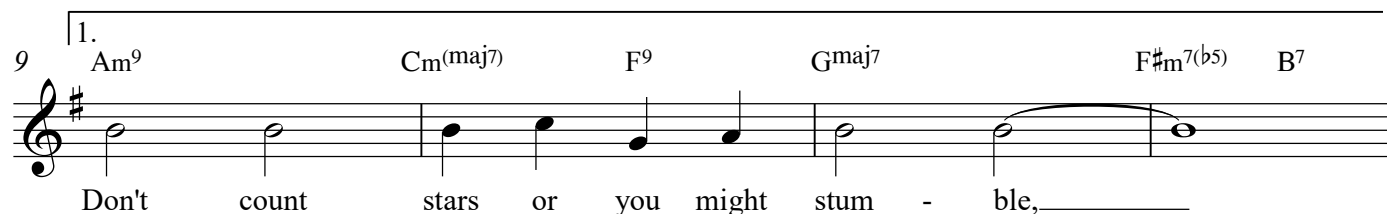
Hide your heart from sight, lock your dreams at night,  
Keep an eye on Spring, run when church bells ring,

5 Gmaj7 Dm7 G7 Cmaj7 B13 B+7 E9 E7(b9)



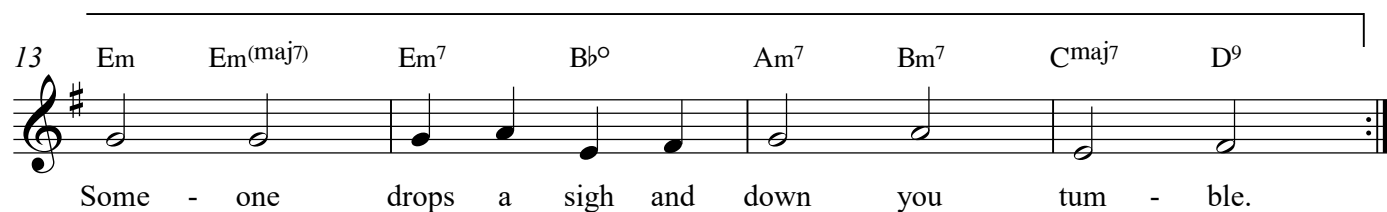
It could hap - pen to you. \_\_\_\_\_  
It could hap - pen to you. \_\_\_\_\_

9 1. Am9 Cm(maj7) F9 Gmaj7 F#m7(b5) B7



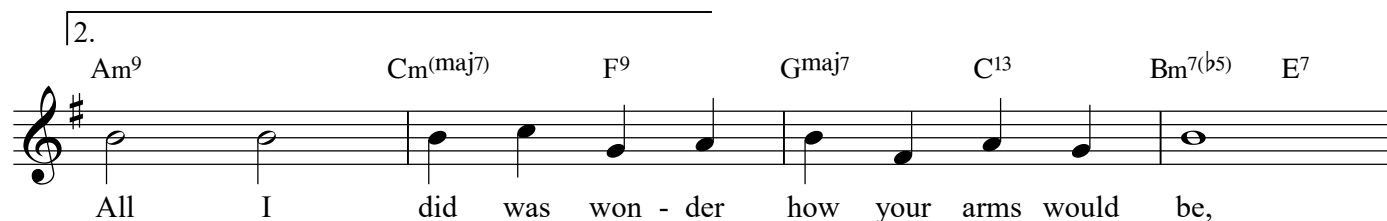
Don't count stars or you might stum - ble, \_\_\_\_\_

13 Em Em(maj7) Em7 Bb° Am7 Bm7 Cmaj7 D9



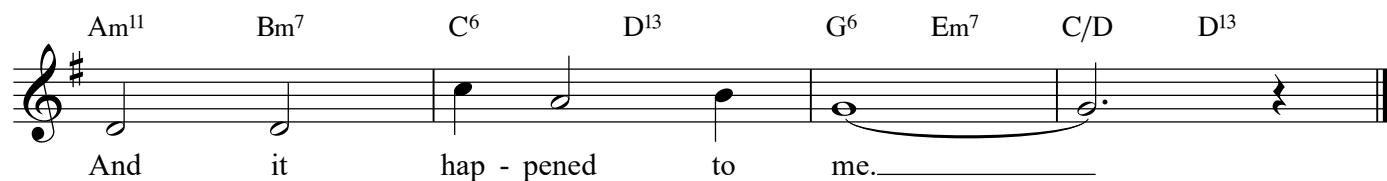
Some - one drops a sigh and down you tum - ble.

2. Am9 Cm(maj7) F9 Gmaj7 C13 Bm7(b5) E7



All I did was won - der how your arms would be,

Am11 Bm7 C6 D13 G6 Em7 C/D D13



And it hap - pened to me. \_\_\_\_\_

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# It Don't Mean A Thing

Irving Mills

Duke Ellington-1931

Gm<sup>7</sup> Eb<sup>7</sup> D<sup>+7</sup> Gm<sup>7</sup>

It don't mean a thing if it ain't got that swing, —  
don't mean a thing, all you got to do is sing, —

5 C<sup>7</sup> F<sup>9</sup>(sus4) Bb<sup>6</sup> 1. Am<sup>7</sup>(b5) D<sup>7</sup>

doo ah, — doo-ah, doo-ah, doo-ah, doo-ah, — doo-ah, doo-ah, doo-ah, doo-ah. It

9 2. Bb<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Eb<sup>6</sup>

ah. It makes no dif-ference if — it's sweet or hot, — Just

14 C<sup>7</sup> C<sup>7</sup> F<sup>7</sup> F<sup>9</sup> D<sup>7</sup>

give that rhy-thm ev - ry - thing you've got. — It

18 Gm<sup>7</sup> Eb<sup>7</sup> D<sup>+7</sup> Gm<sup>7</sup> C<sup>7</sup>

don't mean a thing if it ain't got that swing, doo-ah, doo-ah,

23 F<sup>9</sup>(sus4) Bb<sup>6</sup> Bb<sup>6</sup> Am<sup>7</sup>(b5) D<sup>+7</sup>

doo-ah, doo-ah, doo-ah, — doo-ah, doo-ah, doo-ah, doo-ah.

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# It Might As Well Be Spring

sung by Louanne Hogan (dubbing Jeanne Crain) in the film "State Fair"

Oscar Hammerstein II

Richard Rogers-1945

B♭maj7 Cm7/F B♭maj7 Cm7/F B♭maj7 Gm7



I'm as rest-less as a wil-low in a wind-storm, I'm as jum-py as a pup-pet on a  
star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to

4 Fm7 B♭7 E♭maj7 F7 B♭6 Fm7 B♭7 Cm7 F7 /E♭ Dm7 G7 Cm7 F7



1. string, I'd say that I had Spring fe-ver, But I know it is - n't Spring. I am  
sing, Oh, why should I have Spring fe-ver, When it

9 Cm7 F7 B♭6 Fm7 B♭7 E♭6 Cm7 Fm7 B♭7



2. is - nt ev - en Spring. I keep wish-ing I were some-where else,

13 Fm7 B♭7 E♭maj7 Dm7(b5) G7 Cm7 Cm7/B♭



Walk-ing down a strange new street, Hear-ing words that I have

16 Am7(b5) D7 Gm7 C7 Cm7 F7 B♭maj7 Cm7/F B♭maj7 Cm7/F



ne-ver heard, From a man I've yet to meet. I'm as bu-sy as a spi-der spin-ing day-dreams, I'm as

21 B♭maj7 Gm7 Fm7 B♭7 E♭maj7 F7 F7/E♭ Dm7 Gm7 Cm7 F7 /E♭



gid-dy as a ba-by on aswing, I have-n't seen a cro-cus or a rose-bud, Or a ro-bin on the

26 D13 D+7 G7 G9 C7 Cm7 F7 B♭7



wing. But I feel so gay, In a me-lan-cho-ly way, That it might as well be

30 C7 B♭/F Gm7 Cm7 F7(b9) B♭6 Gm7 Cm7 F7



Spring. It might as well, might as well be Spring. I'm as

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# It Never Entered My Mind

introduced by Shirley Ross in the musical "Higher And Higher"

Lorenz Hart

Richard Rogers-1940

Once I laughed when I heard you say-ing, that I'd be play-ing sol - i - taire,  
once you told me I was mis - ta - ken that I'd a - wa - ken with the sun,

un - ea - sy in my chair, it ne-ver en-tered my mind. And  
and or-dered orange juice just for one,

it ne-ver en-tered my mind. You had what I lack, my- self,

and now I e-ven have to scratch my back my- self.

Once you warned me that if you scorned me I'd say a lone - ly  
prayer a - gain, And wish that you were there a - gain

to get in-to my hair a- gain, It ne-ver en-tered my mind.

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# It's A Blue World

Forrest-Chet, Wright-Bob

1. G<sup>9</sup> C<sup>13</sup> C<sup>+7</sup> Fmaj<sup>9</sup>

It's a blue world with - out you, it's a  
blue world from now on, it's a

5 Cm<sup>9</sup> F<sup>13</sup> F<sup>+7</sup> Bbmaj<sup>9</sup>

blue through world a - lone, My  
world world for me, The

9 1. Bbm<sup>7</sup> Eb<sup>7</sup> Fmaj<sup>7</sup> Abm<sup>7</sup>

days and nights, that once were filled with heav - en, with you a-way, how

14 Db<sup>9</sup> Gm<sup>7</sup> Db<sup>9</sup>(#11) C<sup>7</sup> D

emp - ty they have grown. It's a

17 2. Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D7(b9)

sea, the sky, my heart and I, we're all an in - di - go hue. With - out

21 G<sup>9</sup> Gm<sup>9</sup> C<sup>13</sup>(b9) F<sup>6</sup> Am<sup>7</sup> D

you it's a blue, blue world.

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# It's All Right With Me

from the musical "Can-Can"

Cole Porter-1953

8 Cm7 Db7(b5) Cm7 Db7(b5)

It's the wrong time\_\_\_\_\_ and the wrong place,\_\_\_\_\_ Though your  
wrong song,\_\_\_\_\_ in the wrong style,\_\_\_\_\_ Though your  
wrong game,\_\_\_\_\_ with the wrong chips\_\_\_\_\_ Though your

5 Cm7 G7/D Cm7/Eb C7/E Fm7 C7/G Fm7/Ab

face is char - ming, it's the wrong face,\_\_\_\_\_ It's not  
smile is love - ly, it's the wrong smile,\_\_\_\_\_ It's not  
lips are temp - ting, they're the wrong lips,\_\_\_\_\_ They're not

9 Am7(b5) D7(b9) Gm7(b5) C7

her face,\_\_\_\_\_ but such a charm - ing face,\_\_\_\_\_ That it's  
her smile,\_\_\_\_\_ but such a love - ly smile,\_\_\_\_\_ That it's  
her lips,\_\_\_\_\_ but they're such tempt - ing lips,\_\_\_\_\_ That, if

13 1. Cm7 F7 Dm7(b5) G7 2. F7 Bb7 Ebmaj7 Eb6

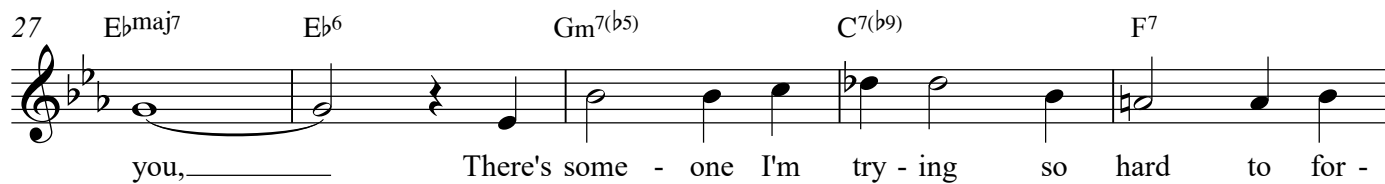
all right\_\_\_\_\_ with me.\_\_\_\_\_ It's the all right\_\_\_\_\_ with me.\_\_\_\_\_ You

21 Gm7(b5) Cm7(b9) F7 F7 Fm7(b5) Bb7(b9)

can't know how hap-py I am that we met, I'm strange - ly at - tract-ed to

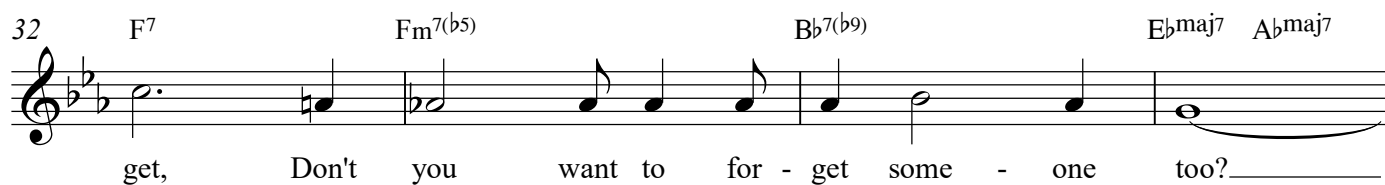
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27 Ebmaj7 Eb6 Gm7(b5) C7(b9) F7



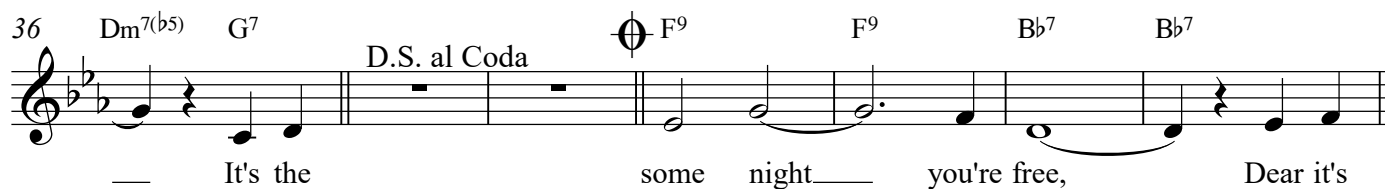
you, \_\_\_\_\_ There's some - one I'm try - ing so hard to for -

32 F7 Fm7(b5) Bb7(b9) Ebmaj7 Abmaj7



get, Don't you want to for - get some - one too? \_\_\_\_\_

36 Dm7(b5) G7 D.S. al Coda F9 F9 Bb7 Bb7



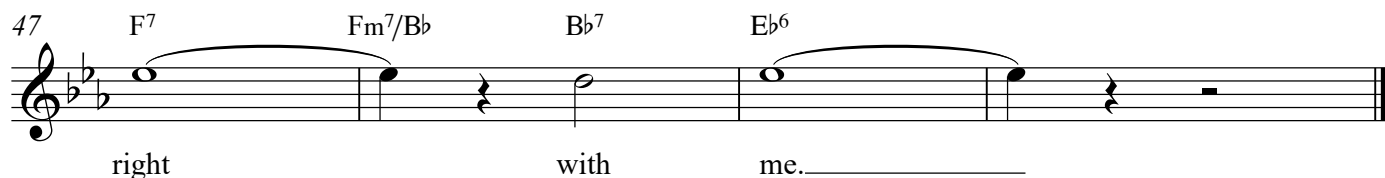
\_\_\_\_\_ It's the some night \_\_\_\_\_ you're free, Dear it's

43 Ebmaj7 A7(b9) Abmaj7 Db9



all right, \_\_\_\_\_ Yes it's all right, all

47 F7 Fm7/Bb Bb7 Eb6



right with me. \_\_\_\_\_

# It's Always You

sung by Bing Crosby to Dorothy Lamour  
in the film "Road To Zanzibar"

Johnny Burke

Jimmy Van Heusen-1941

When ev - er it's ear - ly twi - light, I watch till a star breaks  
ev - er I roam through ro - ses, and late - ly I of - ten

through, do, Fun - ny it's not a star I see, it's al - ways you. When  
do, Fun - ny, it's not a rose I touch, it's

al - ways you. If a breeze ca - resses me, it's real - ly you stroll - ing

by, If I hear a me - lo - dy, it's mere - ly the way you sigh. When

ev - er you are you're near me, you dare me to be un - true,

Fun - ny each time I fall in love, it's al - ways you.

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# It's Only A Paper Moon

from the musical "The Great Magoo" and the film "Take A Chance"

E.Y. Harburg

Harold Arlen-1933

The musical score is written in G major, 4/4 time. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings. The lyrics are: It's only a paper moon, Sail - ing o - ver a  
it is on - ly a can - vas sky, Hang - in' o - ver a  
card - board sea, But it would-n't be make be - lieve if you  
mus - lin tree, But it would-n't be make be - lieve if you  
be - lieved in me. Yes, be - lieved in me, With - out your  
love, It's a hon - ky-tonk pa - rate, With - out your love, It's a  
me-lo-dy played in a pen-ny ar - cade. It's a Bar-num and Bai - ley world,  
Just as pho-ney as it can be, But it would-n't be  
make be - lieve if you be - lieved in me.

1. 2.  
D<sup>7</sup> B<sup>b</sup>° Am<sup>7</sup> A<sup>b</sup>7 G<sup>6</sup> D<sup>+</sup>7 D<sup>7</sup> B<sup>b</sup>° Am<sup>7</sup> A<sup>b</sup>7 G<sup>6</sup> D<sup>b</sup>9(♯11) C<sup>6</sup> C<sup>♯</sup>°

12 G<sup>maj7</sup>/D E<sup>7</sup> E<sup>+</sup>7 Am<sup>7</sup> D<sup>13</sup>(b9) G<sup>6</sup> D<sup>b</sup>9(♯11) C<sup>6</sup> C<sup>♯</sup>° G/D G /F<sup>♯</sup>

17 F<sup>9</sup>(♯11) E<sup>9</sup> A<sup>9</sup> D<sup>9</sup>(♯5) G<sup>maj7</sup> G<sup>♯</sup>° Am<sup>7</sup> D<sup>7</sup>

21 Am<sup>7</sup> D<sup>7</sup> G<sup>maj7</sup> G<sup>6</sup> G<sup>maj7</sup> G<sup>7</sup>/B

24 C<sup>maj7</sup> Am<sup>7</sup> D<sup>7</sup> B<sup>b</sup>° Am<sup>7</sup> A<sup>b</sup>7 G<sup>6</sup>

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# It's You Or No One

Sammy Cahn

Jule Styne-1948

Gm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup> D7(b9)

It's you or no one for me, I'm sure of this  
Please don't say no to my plea, 'cause if you do

5 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

each time we kiss,  
then I'm all through,

9 1. Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> G7(#9)

now and for - ev - er and when for - ev - er's done,

13 Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> D7(#11)

you'll find that you are still the one.

17 2. Bbmaj<sup>7</sup> Eb<sup>7</sup> Fmaj<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>

there's this a - bout you, my world's and emp - ty world with-out you,

21 Gm<sup>7</sup> D7(b9) Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup> D7(b9)

it's you or no one for me.

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# Jeepers Creepers

from the film "Going Places"

Johnny Mercer

Harry Warren-1938

Bm<sup>7(b5)</sup> Bb<sup>o</sup> Am<sup>7</sup> Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup>

Jee - pers all, cree git - pers, up, Where'd you get those pee - pers?\_  
Gosh all, git up, How'd they get so lit up?\_

5 Bm<sup>7(b5)</sup> Bb<sup>o</sup> Am<sup>7</sup> Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> 1.2.

Jee - pers all, cree git - pers, up, Where'd you get those eyes?  
Gosh all, git up, How'd they get that size?

9 Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> F<sup>7(b9)</sup> Bbmaj<sup>7</sup>

Gol - ly gee, When you turn those hea - ters on,\_\_\_

13 Dm<sup>7</sup> G<sup>7(b9)</sup> Cmaj<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Woe is me, Got to put my chea - ters on.\_\_\_\_

17 Bm<sup>7(b5)</sup> Bb<sup>o</sup> Am<sup>7</sup> Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup>

Jee - pers cree - pers, Where'd you get those stee - pers?\_

21 Bm<sup>7(b5)</sup> Bb<sup>o</sup> Am<sup>7(b5)</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Oh, those wee - pers, How they hyp - no -

24 F<sup>6</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7(#9)</sup>

tize,\_\_\_\_\_ Where'd you get those eyes?

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# Jersey Bounce

Buddy Feyne (ada Robert Wright)

## Tiny Bradshaw, Eddie Johnson, Bobby Platter-1942

They call it that Jer-sey Bounce, \_\_\_\_\_ A rhy-thm tat real-ly counts, \_\_\_\_\_ The  
star-ted on Jour-nal Square, \_\_\_\_\_ And some-bo-dy heard it there, \_\_\_\_\_ He

5 Dm<sup>7</sup> G<sup>7</sup> 1. Em<sup>7</sup> Eb<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup>

tem-pera-ture al-ways mounts, \_\_\_\_\_ Wher - ev-er they play the fun-ny rhy-thm they play. It  
put it right on the air, \_\_\_\_\_ And

9 <sup>2.</sup>  
C<sup>6</sup> A<sup>b</sup>7 C<sup>6</sup> Gm<sup>9</sup> C<sup>13</sup> Fm<sup>9</sup>

now you hear it ev - ry- where. Up- town, gave it new licks, down town,

14 B♭<sup>13</sup> E♭m<sup>9</sup> A♭<sup>13</sup> Dm<sup>7</sup>

The musical notation shows four measures on a single staff. Measure 14 starts with a treble clef and contains two eighth notes (B♭4 and D5) followed by a quarter note (F5). Measure 15 contains a half note (E♭4) and a quarter note (G4). Measure 16 contains a quarter note (A♭4), an eighth note (B♭4), and a quarter note (D5). Measure 17 contains a quarter rest, followed by an eighth note (C5), and a quarter note (E5).

add - ed some tricks, no town, makes it sound the same, — as where it

18 G<sup>+</sup>7 C<sup>maj7</sup> D<sup>7</sup>



came from, So if you don't feel so hot, go out to some Jer-sey spot, And

[illegible]

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# Jordu

Duke Jordan-1953

3 D<sup>7</sup> G<sup>7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>maj<sup>7</sup>

6 D<sup>7</sup> G<sup>7</sup> C<sup>m7</sup> A<sup>b7</sup> 1. A<sup>b7</sup> 2. A<sup>b7</sup>

11 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>

16 E<sup>b7</sup> A<sup>b7</sup> D<sup>b7</sup> G<sup>b7</sup> B<sup>maj7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>m7</sup>

20 F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>m7</sup>

25 A<sup>b7</sup> D.S. al Coda CODA A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>

31 A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) D<sup>b</sup>13(b<sup>5</sup>) C<sup>m</sup>(maj<sup>7</sup>)

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# Joy Spring

Clifford Brown & Max Roach-1954

1 Fmaj7 Gm7 C7 Fmaj7 Bbm7 Eb7

5 Am7 Ab7 Gm7 C7 Fmaj7 Abm7 Db7

9 Gbmaj7 Abm7 Db7 Gbmaj7 Bm7 E7

13 Bm7 A7 Abm7 Db7 Gbmaj7 Am7 D7

17 Gmaj7 Gm7 C7 Fmaj7 Fm7 Bb7

21 Ebmaj7 Abm7 Db7 Gbmaj7 Gm7 C7

25 Fmaj7 Gm7 C7 Fmaj7 Bbm7 Eb7

29 Am7 Ab7 Gm7 C7 Fmaj7 Gm7 C7

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# Jumpin' At The Woodside

Count Bassie-1938

4

8

14

22

Bb<sup>6</sup>

Bb<sup>6</sup>

Cm<sup>7</sup>

F<sup>7</sup>

Bb<sup>6</sup>

1.

2.

Fm<sup>7</sup>

Bb<sup>7</sup>

Ebmaj<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

F<sup>7</sup>

Bb<sup>6</sup>

Bb<sup>6</sup>

Cm<sup>7</sup>

F<sup>7</sup>

Bb<sup>6</sup>

# Just Friends

Sam M. Lewis

John Klenner-1931

Just friends, \_\_\_\_\_ lo - vers no more, \_\_\_\_\_ just  
friends, \_\_\_\_\_ drif - ting a - part, \_\_\_\_\_ two

5 friends, \_\_\_\_\_ but not like be - fore, \_\_\_\_\_ to  
friends, \_\_\_\_\_ but one bro - ken heart, \_\_\_\_\_ we

9 1. Gm<sup>7</sup> C<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup>(#9) Dm<sup>7</sup>  
think of what we've been and not to kiss a - gain, seems like pre -

13 G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
tend - ing \_\_\_\_\_ is - n't the en - ding, \_\_\_\_\_ Two

17 2. Gm<sup>7</sup> C<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup>  
loved, we laughed, we cried, we lived we laughed we cried, the sto - ry

21 G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>  
ends, and we're just friends. \_\_\_\_\_

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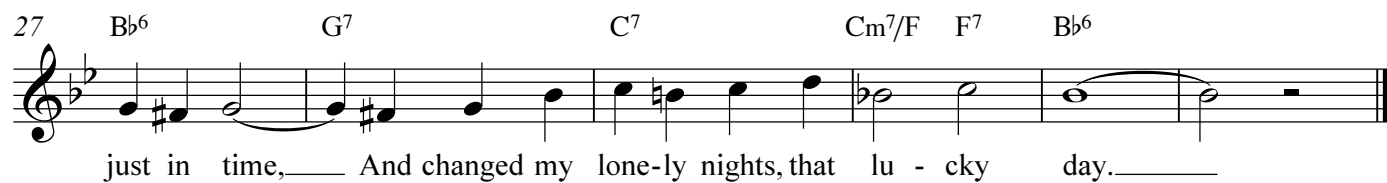
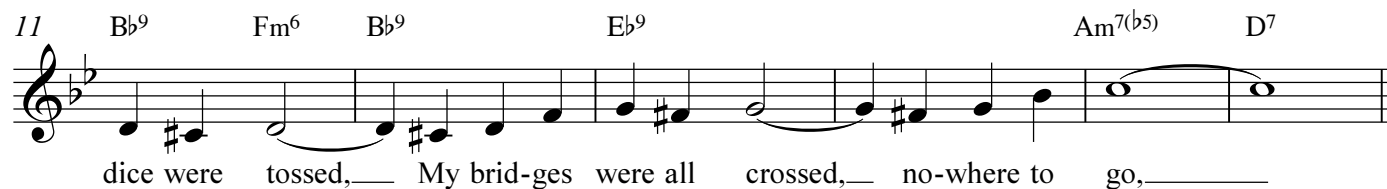
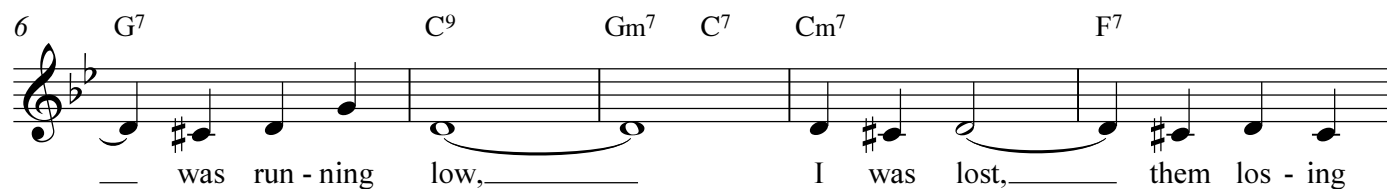
# Just In Time

introduced by Judy Holiday and Sydney Chaplin

Betty Comden & Adolph Green

in the musical "Bells Are Ringing"

Jule Styne-1956



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# Just One Of Those Things

from the musical "Jubilee"

Cole Porter-1935

It was just one of those things, Just one

of those cra - zy things, One of those bells that

now and then rings, Just one of those things. It was

just one of those nights, Just one of those

fa - bu - lous nights, a trip to the moon on gos - sa - mer

wings, Just one of those things. If we'd

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33 Ebmaj7 E° Fm7 Bb7 Eb6

thought a bit, be - fore the end of it, When we star - ted pain -

38 Dm7 G7 C6 /B /A /G

ting the town, We'd have been a - ware that our

43 F#m7(b5) Fm(maj7) Fm7 Fm6 Em7 F#° Gm7 C7

love af - fair was too hot not to cool down.

48 E° A7 Dm Em7 A7

So good - bye dear, and a - men,

53 F7/C F7 F7 Bbmaj7 Eb7 Am7

Here's ho - ping we meet now and then, It was great fun,

58 D7 F#° Gm7 C13(b9) F6 Em7(b5) A7

But it was just one of those things.

# Just Squeeze Me (But Please Don't Tease Me)

Lee Gaines

Duke Ellington-1941

Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7/C Bm7(b5) Bbm7 Am7 D7  
 Treat me sweet and gen - tle, When you say good night, Just squeeze  
 I get sen - ti - men - tal, When you hold me tight, Just squeeze

5 Gm7 C7 1. Fmaj7 D7 Gm7 C7 2. Fmaj7 F6  
 — me, But please don't tease me. tease me.  
 — me, But please don't

11 F7 3 3  
 Mis-sing you since you went a - way, Sing-ing the blues a - way each day,

13 Bbmaj7 G7  
 3 3  
 Coun-ting the nights and wai-ting for you, I'm in the mood to let you know,

16 Gm7 C7  
 3  
 I ne-ver knew I loved you so, Please say you love me too!

19 Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7/C Bm7(b5) Bbm7 Am7 D7  
 When I get this feel - ing, I'm in ecs - ta - sy, So squeeze

23 Gm7 C7 Fmaj7 D7 Gm7 C7  
 — me, But please don't tease me.

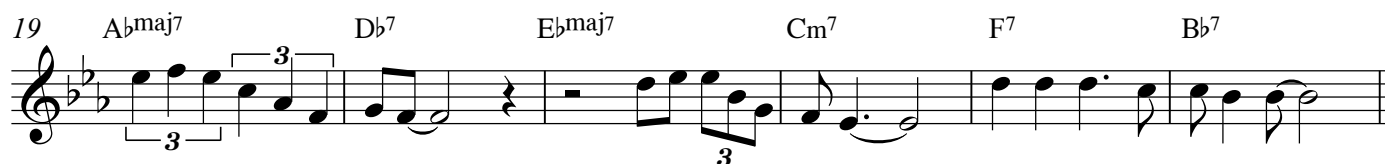
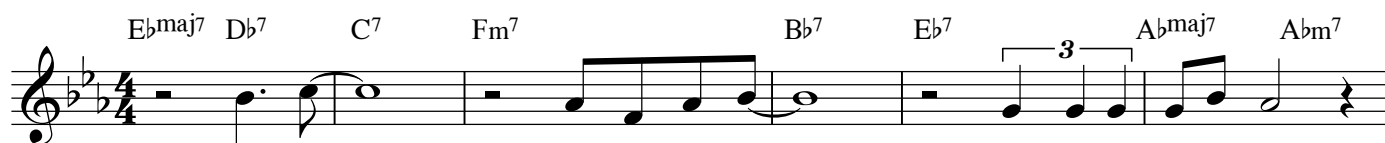
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# Just You, Just Me

from the film "Marianne"

Raymond Klages

Jesse Greer-1929



# Keepin' Out Of Mischief Now

Fats Waller-1929

Dm<sup>7</sup> G<sup>13</sup> C<sup>6</sup> G<sup>+9</sup> C<sup>6</sup>

Keep - in' out of mis - chief now, Real - ly am in love and how,

5 F<sup>7</sup> G<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

I'm through play-ing with fire, \_ It's you whom I de- sire! \_

9 Dm<sup>7</sup> G<sup>13</sup> C<sup>6</sup> G<sup>+9</sup> C<sup>6</sup> C<sup>13</sup>

All the world can plain - ly see, You're the on - ly one for me,

13 F<sup>6</sup> Fm<sup>6</sup> C<sup>6</sup> C<sup>13</sup> F<sup>6</sup> Fm<sup>6</sup> C<sup>6</sup>

I've told them in ad - vance, They can't break up our ro - mance.

17 G<sup>13</sup> Em<sup>7(b5)</sup> A<sup>7</sup> D<sup>7</sup> G<sup>13</sup> C<sup>6</sup>

Li - ving up to ev - ry vow, I'm kee - pin' out of mis - chief now.

# Lady Bird

Tadd Dameron-1939

The musical score for "Lady Bird" is written in 4/4 time and consists of four staves of music. The key signature has one flat (Bb). The first staff begins with a Cmaj7 chord and contains a triplet of eighth notes. The second staff starts at measure 5 with a Cmaj7 chord and also features a triplet. The third staff begins at measure 9 with an Abmaj7 chord. The fourth staff starts at measure 13 with a Dm7 chord and includes a key signature change to two flats (Bb and Eb) for the final measures. Chords are indicated above the staff: Cmaj7, Fm7, Bb7, Cmaj7, Bbm7, Eb7, Abmaj7, Am7, D7, Dm7, G7, Em7, Eb7, Abmaj7, and Db7.

1 Cmaj7 Fm7 Bb7

5 Cmaj7 Bbm7 Eb7

9 Abmaj7 Am7 D7

13 Dm7 G7 Em7 Eb7 Abmaj7 Db7

# Lady Is A Tramp, The

from the musical "Babes In Arms"

Lorenz Hart

Richard Rogers-1937

C<sup>6</sup> A<sup>13</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup> /F C/E

She gets to hun - gry for din - ner at eight, she likes the  
Does-n't like crap games with ba - rons or earls, won't go to

6 Ebm<sup>7</sup> Ab<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

thea - ter and ne - ver comes late, she ne - ver bo - thers with  
Har - lem in er - mine and pearls, won't dish the dirt with the

11 Fmaj<sup>7</sup> Bb<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) 1. C<sup>6</sup> A<sup>7</sup>(#<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup>

peo - ple she'd hate, that's why the la - dy is a tramp.  
rest of the girls, that's why the la - dy is a

2. 17 Cmaj<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

tramp. She likes the free, fresh wind in her hair, life with-out care,

25 Bb<sup>13</sup>(#<sup>11</sup>) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sup>13</sup>(b<sup>9</sup>) Dm<sup>7</sup> /C

she's broke and it's "oke." Hates Ca - li - for - nia, it's cold and it's damp,

30 Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>6</sup>

that's why the la - dy is a tramp.

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# Laura

theme from the film of the same name

Johnny Mercer

David Raskin-1944

Am<sup>9</sup> D+7(b<sup>9</sup>) Gmaj<sup>9</sup> C<sup>7</sup> G<sup>6</sup>

Laur - a is the face in the mis - ty light,  
Laur - a on the train that is pass - ing through,

5 Gm<sup>9</sup> C+7(b<sup>9</sup>) Fmaj<sup>9</sup> Bb<sup>13</sup> Fmaj<sup>9</sup>

Foot - steps that you hear down the hall,  
Those eyes how fa - mi - liar they seem,

9 1. Fm<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Ebmaj<sup>7</sup> Ab<sup>9</sup>(#11) Ebmaj<sup>7</sup> Ebmaj<sup>7</sup>/D Cm<sup>7</sup> Cm<sup>7</sup>/Bb

The laugh that floats on a sum - mer night, that you can

13 Am<sup>7</sup>(b5) D7(b<sup>9</sup>) D<sup>9</sup> Gmaj<sup>7</sup> Bm<sup>7</sup>(b5) E7(b<sup>9</sup>)

ne - ver quite re - call And you see

17 2. Fm<sup>7</sup> Fm<sup>9</sup>/Eb Dm<sup>7</sup>(b5) G7(b<sup>9</sup>) G#<sup>o</sup> Am<sup>11</sup> D<sup>13</sup>

She gave your ver - y first kiss to you. That was

21 Ebm<sup>7</sup> Ab<sup>9</sup> Dm<sup>9</sup> G<sup>9</sup> C<sup>6</sup> Bm<sup>7</sup>(b5) E7(#<sup>9</sup>)

Laur - a but she's on - ly a dream. And you see

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# Li'l Darlin'

John Hendricks

Neal Hefti-1957

1.  $G^9$   $Dm^7$   $D\flat^9(b5)$   $Gm^7/C$   $Gm^7$   $C^7$   $/B\flat$   $Am^7$   $D^7(b9)$

5  $G^9$   $Dm^7$   $D\flat^9(b5)$   $Gm^7/C$   $C^7(b9)$   $F^{13}$   $F^{+7}$   $B\flat^6$   $B\flat m^6$

10  $F^7/C$   $F^7$   $B\flat^6$   $B\flat m^6$   $Am^7(b5)$   $D^7(b9)$  1.  $G^9$   $Dm^7$   $G^9$   $Dm^7$   $A\flat^o$   $G^7$   $D\flat^9(b5)$

15  $Gm^7/C$   $C^7$   $Am^7$   $D^7(b9)$  2.  $G^9$   $Dm^7$   $D\flat^9(b5)$   $Gm^7/C$   $C^7$   $C^7(b9)$

19  $F^6$   $Am^7$   $D^7(b9)$  Solos  $G^7$   $Gm^7$   $C^7$   $F^7$   $E^7$   $E\flat^7$   $D^7$   $G^7$   $Gm^7$   $C^7$

27  $F^7$   $F\sharp^7$   $Cm^7$   $F\sharp^7$   $F^7$   $B^7$   $B\flat^7$   $B\flat m^7$   $F^7$   $B^7$   $B\flat^7$   $B\flat m^7$   $A^7$   $D^7$  1.  $G^9$

34  $Dm^7$   $G^{13}$   $Gm^7$   $C^9$   $Am^7(b5)$   $D^7(b9)$   $G^9$   $Gm^7/C$   $C^9$   $F^7$   $E^7$   $E\flat^7$   $D^7$  After solos D.S. al CODA

CODA  $G^9$   $Dm^7$   $D\flat^9(b5)$   $Gm^7/C$   $C^7$   $C^7(b9)$   $F^6$   $Am^7$   $E\flat maj^7$   $D^7(b9)$

$G^9$   $Dm^7$   $D\flat^9(b5)$   $Gm^7/C$   $C^7(b9)$   $F^6$   $E\flat m^7$   $Dm^7$   $D\flat maj^7$   $Gm^7/C$   $F maj^9$

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# Like Someone In Love

sung by Dinah Shore in the film "Belle Of The Yukon"

Johnny Burke

Jimmy Van Heusen-1944

$A\flat maj7$   $C^7/G$   $Fm^7$   $/E\flat$   $B\flat^7/D$   $D\flat^9(\#11)$   $Cm^7$   $B^7$

Late - ly I find my - self out ga - zing at stars,  
 Late - ly I seem to walk as though I had wings,

5  $B\flat m^7$   $E^{13}$   $Dm^7$   $G^7$   $A\flat maj7$   $E^\circ$   $E\flat m^7$   $A\flat^7$

Hear - ing gui - tars like some-one in love,  
 Bump in to things like some- one in love,

9  $D\flat^6$   $Gm^{11}$   $C^{13}$   $Fmaj^7$   $G\flat^9(\#11)$

Some-times the things I do as-tound me,  
 Each time I look at you I'm as

13  $Fm$   $Fm/E$   $Fm/E\flat$   $B^\circ$   $B\flat m^7$   $E\flat^9$   $Em^7$   $A^9$   $Fmaj^7$

Most-ly when you're a-round me. limp as

18  $Bm^7$   $E^{13}$   $Cm^7$   $B^7$   $B\flat m^7$   $E\flat^7(b9)$   $A\flat^6$

a glove, And feel - ing like some-one in love,

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# Line for Lyons

Gerry Mulligan-1952

1. 2.

6 12 18 22

Chords: G<sup>6</sup>, G<sup>7(b9)</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>m7</sup>, E<sup>7</sup>, A<sup>m7</sup>, D<sup>7</sup>, G<sup>maj7</sup>, E<sup>7</sup>, C<sup>#m7(b5)</sup>, F<sup>#7(b9)</sup>, G<sup>6</sup>, G<sup>7(b9)</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>m7</sup>, E<sup>7</sup>, A<sup>m7</sup>, D<sup>7</sup>, G<sup>maj7</sup>, E<sup>7</sup>, A<sup>m7</sup>, D<sup>7</sup>, G<sup>6</sup>.

# Little Girl Blue

Introduced by Gloria Grafton in the musical "Jumbo"

Lorenz Hart

Richard Rodgers-1935

When I was ve-ry young the world was youn-ger than I, as mer-ry as a car-ou-sel.

The cir-cus tent was strung with ev - ry star in the sky, a - bove the ring I

loved so well. Now the young world has grown old, gone are the tin-sel and gold.

Sit there and count your fin - gers, what can you do? Old girl you're  
 Sit there and count the rain drops fall - ing on you, It's time you

through, Sit there and count your lit - tle fin - gers, Un - lu - cky lit-tle girl  
 knew, All you can count on is the rain-drops that fall on lit-tle girl

blue. blue. No use old girl, You may as well sur -

ren - der, Your hope is get - ting slen - der, Why won't some-bo - dy send a

ten - der Blue bloy to cheer up lit - tle girl blue.

# Little Girl

Madeline Hyde and Francis Henry-1931

Lit - tle girl, \_\_\_\_\_ you're the one girl for me, \_\_\_\_\_ Lit - tle  
 girl, \_\_\_\_\_ with your cute lit - tle way, \_\_\_\_\_ I am

girl, \_\_\_\_\_ you're as sweet as can be, \_\_\_\_\_ Just a  
 yours, \_\_\_\_\_ for the rest of my days, \_\_\_\_\_ And this

9. glance at you meant love from the start, \_\_\_\_\_ And

13 oh, what a thrill, \_\_\_\_\_ Came in - to my heart. \_\_\_\_\_ Lit - le

17 great big world will be di - vine, \_\_\_\_\_ Lit - tle

21 girl, when you're mine all mine. \_\_\_\_\_ Lit - tle

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# Liza (All the Clouds'll Roll Away)

sung by Ruby Keeler in the musical "Show Girl"

Ira Gershwin

George Gershwin-1929

E♭maj7 B♭7/F F#° E♭6/G A♭m6 A° B♭m7 E♭7

Li - za, Li - za, skies are gray,  
Li - za, don't de - lay,

5 A♭maj7 A♭7 Gm7 C7 Fm7 B♭7 1. E♭6

But when you smile at me all the clouds will roll a - way.  
Come keep me com - pa - ny and the clouds will roll a -

9 2. E♭7 G7 Cm Cm7/B♭ A♭7 G7 Cm7

way. See the ho - ney-moon is shin - ing

13 B♭m7 A7 A♭maj7 A♭7 Gm7(b5) C7 Fm7

down, We should make a date with Par - son

17 B7 B♭7 E♭maj7 B♭7/F F#° E♭6/G A♭m6 A° B♭m7 E♭7

Brown, Oh, my Li - za, my Li - za name the day,

22 A♭maj7 Gm7 C7 Fm7 B♭7 E♭6

'cause you be - long to me, and the clouds have rolled a - way.

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# Long Ago And Far Away

sung by Martha Mears (dubbing for Rita Hayworth)

Ira Gershwin

in the film "Cover Girl"

Jerome Kern-1944

F<sup>6</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Long a - go and far a - way, I dreamed a dream one  
Chills run up and down my spine, Al - la - din's lamp is

5 F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup> C<sup>o</sup> 1. Gm<sup>7</sup> C<sup>7</sup>

day, And now that dream is here be - side me,  
mine, The dream I dreamed was not de -

9 Ab<sup>6</sup> Fm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> G<sup>7</sup>

Long the skies were ov - er - cast, but now the clouds have

13 Cmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

passed, You're here at last. \_\_\_\_\_

17 2. Bm<sup>7</sup>(b5) Bbm<sup>6</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Gm<sup>7</sup>

nied me, Just one look and then I knew, \_\_\_\_\_

21 Bbm<sup>6</sup> Eb<sup>9</sup>(#11) F<sup>6</sup>/A Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

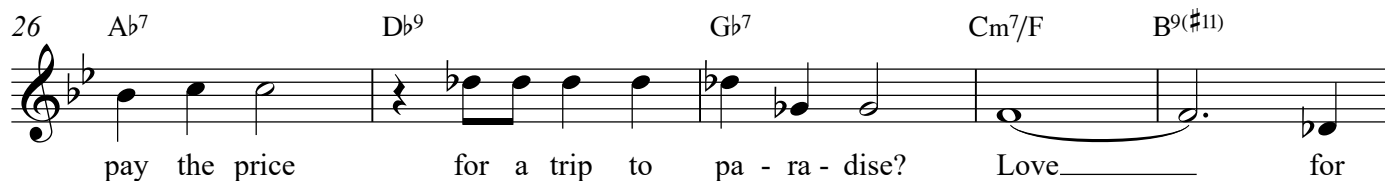
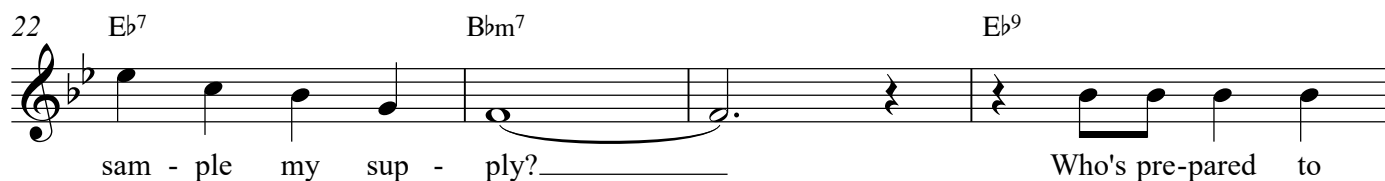
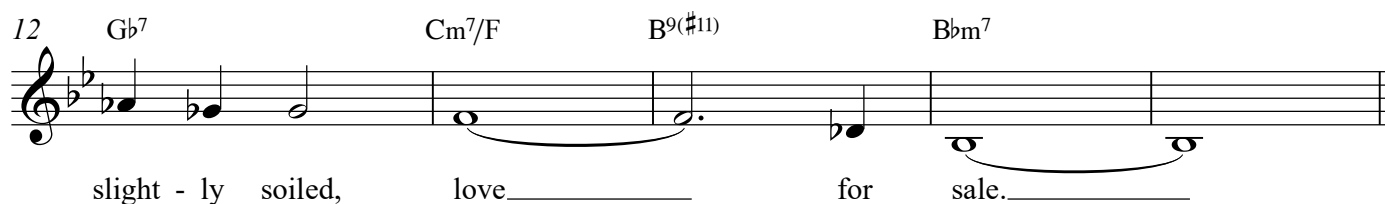
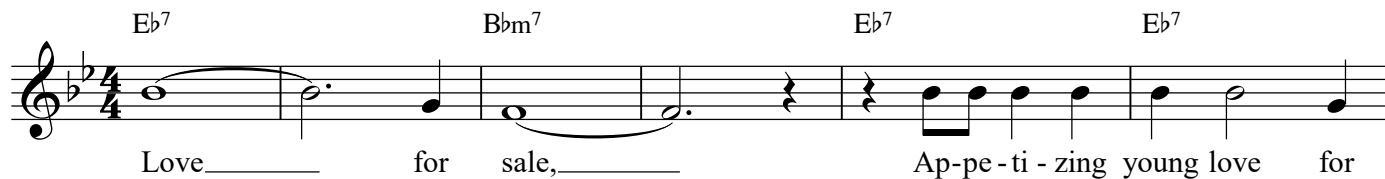
— That all I longed for long a - go was you. \_\_\_\_\_

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# Love For Sale

a prostitute sings in the musical "The New Yorkers"

Cole Porter-1931





31 Bbm<sup>7</sup> Bbm<sup>7</sup> E<sup>9</sup>(#11) Ebm<sup>7</sup> Ab<sup>7</sup>(b9)

sale. \_\_\_\_\_ Let the po - et's pipe of love

35 Dbmaj<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>(b9) Ebm<sup>7</sup> Ab<sup>7</sup>(b9) Dbmaj<sup>7</sup>

in their child-ish ways, I know ev - ry type of love, Bet-ter far than

40 Db<sup>6</sup> Cbmaj<sup>7</sup> Bb<sup>7</sup> B<sup>9</sup> Bb<sup>9</sup> Ebm<sup>6</sup>

they, If you want the thrill of love, I've been through the

44 Gb Ebm<sup>6</sup>/Gb G<sup>o</sup> C<sup>7</sup>/G F#m<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup>(b5) Bb<sup>7</sup>

mill of love, Old love, New love, Ev-ry love but true love,

49 Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

Love \_\_\_\_\_ for sale, \_\_\_\_\_ Ap - pe - ti - zing

54 Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Ab<sup>7</sup>

young love for sale, \_\_\_\_\_ If you want to buy my wares,

59 Db<sup>7</sup> Gb<sup>7</sup> Cm<sup>7</sup>/F B<sup>9</sup>(#11) Bbm<sup>7</sup>

Fol-low me and climb the stairs, Love \_\_\_\_\_ for sale. \_\_\_\_\_

# Love Is Here To Stay

from the film "The Goldwyn Follies"

Ira Gershwin

George Gershwin-1938

G<sup>9</sup> D<sup>b9</sup> C<sup>9</sup>(sus4) C<sup>7</sup>(b9) F<sup>6</sup> B<sup>b7</sup>

It's ve - ry clear, dear, Our love is here to stay, Our love is here to stay,

4 F/A D<sup>7</sup> G<sup>13</sup> G<sup>+9</sup> C<sup>9</sup>(sus4) C/B<sup>b</sup> A<sup>13</sup> A<sup>+7</sup> D<sup>9</sup> /C Bm<sup>7</sup> B<sup>b13</sup>

Not for a year, but ev - er and a day, The Ra - di -  
To - ge - ther we're go-ing a long, long way, In time the

1.  
9 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Em<sup>7</sup>(b5) A<sup>+7</sup>(b9)

o and the te - le-phone and the mo - vies that we know may just be

13 Dm<sup>7</sup> G<sup>9</sup> C<sup>9</sup>(sus4) /B<sup>b</sup> F/A A<sup>b9</sup>(#11)

pas - sing fan - cies and in time may go, But Oh, my

2.  
17 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> E<sup>b9</sup>(#11) D<sup>+7</sup>

Rock-ies may crum-ble, Gi - bral - tar may tum- ble, They're on - ly made of

20 Gm<sup>7</sup> A<sup>b°</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

clay, But our love is here to stay. It's ve - ry

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# Love Letters

from the movie of the same name

Edward Heyman

Victor Young-1945

Fmaj7 Ab° Gm7

Love let - ters straight from your heart, \_\_\_\_\_  
I me - mo - rize ev - ry line, \_\_\_\_\_  
Keep us so  
And kiss the

6 C7(b9) Fmaj7 Bm7(b5) E7 Am7

near \_\_\_\_\_ while a - part, \_\_\_\_\_  
name \_\_\_\_\_ that you I'm not a - lone in \_\_\_\_\_ the night, \_\_\_\_\_

12 D7 Gm7 D7(b9) Gm7 C7

\_\_\_\_\_ When I can have all \_\_\_\_\_ the love you write.

17 F7 Cm7 B7 Bbmaj7 Eb7 Fmaj7 Bb7

sign, \_\_\_\_\_ And dar - ling then I read a - gain right from the

22 Am7 D9 Gm7 Gm7 C7(b9) F7 D7(#9) Gm7 C7(b9)

start, Love let - ters straight from your heart. \_\_\_\_\_

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# Love Walked In

from the film "The Goldwyn Follies" (1937)

Ira Gershwin

George Gershwin-1930

E♭maj7 A♭maj7 E♭/G Cm7 F7 Fm7/B♭ B♭7

Love walked right in and drove the sha-dows a - way,  
One look and I'd for - got the gloom of the past,

5 E♭maj7 A♭maj7 E♭/G Cm7 F7 B♭7 E7

Love walked right in and brought my sun - ni - est day,  
One look and I had found my fu - ture at last,

9 1. E♭ E♭7/G E♭+7/G A♭maj7 Gm7 C7

One ma - gic mo - ment and my heart seemed to know,

13 E° Fm7 A♭m7 D♭7 Gm7 C7 Fm7 B♭7

that love said hel - lo. Though not a word was spo - ken.

17 2. E♭ E♭7/G E♭+7/G A♭maj7 Fm

One look and I had found a world com - plet - ly

21 E♭/B♭ E° Fm7 B♭7 E♭6

new, When love walked in with you.

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# Lover Man (Oh, Where Can You Be)

Roger Ram Ramirez, Jimmy Davis-1941

Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> D<sup>b</sup>7(b<sup>5</sup>) Gm<sup>7</sup> C<sup>7</sup>  
 I don't know why but I'm fee-ling so bad, I long to try some-thing  
 The night is cold and I'm so a- lone, I'd give my soul just to

4 Gm<sup>7</sup> G<sup>b</sup>7(b<sup>5</sup>) F<sup>7</sup>(#9) B<sup>b</sup>7  
 I ne - ver had, Ne - ver had no kis - sin' Oh what I've been mis - sin',  
 call you my own, Got a moon a - bove me, But no one to love me,

7 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> 2. F<sup>6</sup> Gm<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Am Am(maj<sup>7</sup>)  
 Lo - ver man, oh, where can you be? I've heard it said that the  
 Lo - ver man, oh, where can you be?

11 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Am<sup>7</sup> 3 Bm<sup>7</sup> Am<sup>7</sup> Gm Gm(maj<sup>7</sup>)  
 thrill of ro-mance can be like a hea-ven - ly dream, I go to bed with a

15 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> 3 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(#9) Dm<sup>7</sup> G<sup>7</sup>  
 prayer that you'll make love to me, strange as it seems. Some-day we'll meet and you'll

19 Dm<sup>7</sup> D<sup>b</sup>7(b<sup>5</sup>) Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>7(b<sup>5</sup>)  
 dry all my tears, Then whis-per sweet lit - tle things in my ear,

22 F<sup>7</sup>(#9) B<sup>b</sup>7 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(#9)  
 Hug gin' and a-kiss- in', oh, what I've be mis - sing, Lo-ver man, oh, where can you be.

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# Lover, Come Back To Me

from the musical "The New Moon"

Oscar Hammerstein II

Sigmund Romberg-1928

Sheet music for the song "Lover, Come Back To Me" from the musical "The New Moon". The music is written in E-flat major (three flats) and 4/4 time. The lyrics are written below the notes.

Chords: Ebmaj7, Dm7(b5), G7(b9), Cm7, Cm7/Bb, Am7(b5), Abm7, Gm7, Cm7, F7(b5), Bb7, Eb6, Cm7, Am7(b5), Abm7, Eb6/G F#o, Fm7, E7(b5), Eb6, Cm7, Fm7, Emaj7, Eb6, Abmaj7, Dm7(b5)G7(b9), Cm6, Am7(b5), Dm7(b5), G7, Cm6 Am7(b5), Dm7, G7, Ab7, G7, Cm6, Am7(b5), Dm7(b5), G7, Cm7, F7, Cm7, F7, Fm7, Bb7, Ebmaj7, Dm7(b5), G7(b9), Cm, Cm(maj7), Cm7, Gm7(b5), C7(b9), Fm7, Fm7, Bb7, Fm7, Bb13(b9), Eb6, Cm7, Fm7, Emaj7, Eb6, Fm7, Bb7(b9).

Lyrics:

The sky was blue, and high a - bove, the moon was new,  
You came at last, love had its day, that day is past,  
and so was love— This ea - ger heart of mine was sing - ing,  
You've gone a - way,— This a - ching heart of mine is sing - ing,  
1. Lo - ver where can you be. oh, 2. Lo - ver come back to  
me. When I re - mem - ber ev - ry lit - tle thing you used to do,  
I'm so lone - ly, Ev - ry road I walked a - long, I walked a - long with  
you, No won - der I am lone - ly. The sky is blue, the night is cold,  
the moon is new, but love is old, An while I'm wai - ting here this  
heart of mine is sing - ing, Lo - ver come back to me.

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# Lover

sung by Jeanette MacDonald in the film "Love Me Tonight"

Lorenz Hart

Richard Rogers-1932

C<sup>6</sup> F<sup>#m</sup>7 B<sup>7</sup> F<sup>m</sup>7 B<sup>b</sup>7

Lo - ver, when I'm near you, And I hear you speak my  
Lo - ver, when we're danc - ing, Keep on glanc - ing in my

7 Em<sup>7</sup> A<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup> C<sup>maj</sup>7 C<sup>6</sup>

name, Soft - ly in my ear you breathe a flame.  
eyes, Till love's own en - tranc - ing mu - sic dies.

1. 15 Dm<sup>7</sup> G<sup>7</sup> F<sup>#m</sup>7(b<sup>5</sup>) B<sup>7</sup> E<sup>maj</sup>7 F<sup>o</sup> F<sup>#m</sup>7 B<sup>7</sup>

All of my fu - ture is in you,

23 E<sup>maj</sup>7 F<sup>o</sup> F<sup>#m</sup>7 B<sup>7</sup> G<sup>maj</sup>7 A<sup>b</sup>o Am<sup>7</sup>

Your ev - ry plan I de - sign, So pro - mise you'll al - ways con - tin - ue

30 D<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>#m</sup>7

to be mine. Lo - ver, please be ten - der

38 B<sup>7</sup> F<sup>m</sup>7 B<sup>b</sup>7 Em<sup>7</sup> A<sup>7</sup> E<sup>b</sup>m<sup>7</sup>

when your ten - der fears de - part, Lo - ver

44 A<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

I sur - ren - der to my heart.

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# Lullaby Of Birdland

tribute to Charlie Parker and the Birdland Jazz Club

George Weiss (aka B.Y. Forster)

George Shearing-1952

Fm<sup>6</sup> Dm<sup>7(b5)</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

Lul - la - by of bird-land that's what I al - ways hear when  
Have you ev - er heard two tur - tle doves bill and coo when

4 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 D<sup>b</sup>° A<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(b<sup>9</sup>)

— you sigh, Ne - ver in my word-land could there be ways to re-veal  
— they love? That's the kind of ma - gic mu - sic we make with our lips

7 1. A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9 Gm<sup>7(b5)</sup> C<sup>7</sup> 2. Cm<sup>7</sup> B<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>7</sup> A<sup>b</sup> G<sup>7</sup> G<sup>b</sup>7

in a phrase how I feel. when we kiss.

11 F<sup>9</sup> F<sup>7(b9)</sup> B<sup>b</sup>m<sup>7(b5)</sup> E<sup>b</sup>9 A<sup>b</sup> G<sup>b</sup>9(#11)

And there's a wee - py old wil - low, He real-ly knows how to cry,

15 F<sup>9</sup> F<sup>7(b9)</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9

that's how I'd cry on my pil - low, If you should tell me fare well

18 A<sup>b</sup>maj<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> Fm<sup>6</sup> Dm<sup>7(b5)</sup> G<sup>7(b9)</sup> C<sup>7(b9)</sup>

and good-bye. Lul - la - by of bird-land whis - per low, Kiss

21 Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 D<sup>b</sup>° Cm<sup>7</sup> Fm<sup>7</sup>

— me sweet and we'll go, Fly - in' high in bird-land, High

24 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(b<sup>9</sup>) Cm<sup>7</sup> B<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>7</sup> A<sup>b</sup>6

— in the sky, up a - bove, We're in love.

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# Lulu's Back In Town

from the film "Broadway Gondolier"

Al Dubin

Hayy Warren-1935

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of six staves of music. The first staff (measures 1-4) has lyrics: 'Got-ta get my old tux - e - do pressed, Got-ta sew a but - ton on my vest, 'Cause to- Got-ta get a half a buck some where, Got-ta shine my shoes and slick my hair, - Got - ta'. The second staff (measures 5-8) has lyrics: 'night I've got-ta look my best, - Lu-lu's back in town. - Lu-lu's back in town.' The third staff (measures 9-12) has lyrics: 'You can tell all my pets, - All my Har - lem co- quettes, - Mi-ster'. The fourth staff (measures 13-16) has lyrics: 'O - tis re - grets, That he won't be a - roun' -'. The fifth staff (measures 17-20) has lyrics: 'You can tell the mail-man not to call, - I ain't co-min' home un - till the Fall, - And I'. The sixth staff (measures 21-24) has lyrics: 'might not get back home at all, - Lu-lu's back in town. -'.

1.   
 2.   
 10   
 15   
 19   
 23

C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb Eb<sup>7</sup>  
 A<sup>b</sup> A<sup>o</sup> Eb/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb F<sup>7</sup> B<sup>b7</sup>  
 Eb Eb<sup>7</sup> A<sup>b</sup> A<sup>o</sup> Eb/B<sup>b</sup> Eb<sup>7</sup> A<sup>b</sup> A<sup>o</sup> Eb/B<sup>b</sup> Eb<sup>7</sup>  
 Ab<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Gb<sup>7</sup> F<sup>9</sup> Fm<sup>7</sup>/B<sup>b</sup> B<sup>b7</sup>  
 C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb Eb<sup>7</sup>  
 A<sup>b</sup> A<sup>o</sup> Eb/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Eb<sup>6</sup>

Got-ta get my old tux - e - do pressed, Got-ta sew a but - ton on my vest, 'Cause to-  
 Got-ta get a half a buck some where, Got-ta shine my shoes and slick my hair, - Got - ta  
 night I've got-ta look my best, - Lu-lu's back in town. - Lu-lu's back in town.  
 get my-self a bou-ton- niere,  
 You can tell all my pets, - All my Har - lem co- quettes, - Mi-ster  
 O - tis re - grets, That he won't be a - roun' -  
 You can tell the mail-man not to call, - I ain't co-min' home un - till the Fall, - And I  
 might not get back home at all, - Lu-lu's back in town. -

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# Lush Life

Billy Strayhorn

Billy Strayhorn-1938

Chords: D<sup>7</sup> D<sup>b6</sup> C<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> C<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> C<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>m<sup>7</sup> F<sup>m7</sup> F<sup>#m7</sup>

5 1. A<sup>b</sup>m<sup>7</sup> D<sup>9</sup> D<sup>b6/9</sup> D<sup>+7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> 2. A<sup>b</sup>m<sup>7</sup> D<sup>9</sup> D<sup>b6/9</sup> D<sup>+7</sup>

10 D<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>(<sup>#9</sup>) F<sup>m7</sup> F<sup>m6</sup> F<sup>m7</sup> F<sup>m6</sup> D<sup>m7</sup>(<sup>b5</sup>) G<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup>

15 F<sup>m7</sup> F<sup>m6</sup> F<sup>m7</sup> F<sup>m6</sup> D<sup>b</sup>maj<sup>7</sup>/F E<sup>o</sup> E<sup>b</sup>m<sup>7</sup> A<sup>7</sup> B<sup>7</sup>(<sup>b5</sup>) B<sup>b7</sup>

21 E<sup>b</sup>m<sup>7</sup> A<sup>7</sup>(<sup>b5</sup>) E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

27 D<sup>b</sup>maj<sup>7</sup> F<sup>#m7</sup> B<sup>7</sup> E<sup>maj7</sup> E<sup>b7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>

31 D<sup>b</sup>maj<sup>7</sup> D<sup>b7</sup> C<sup>7</sup> F<sup>maj7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b7</sup>(<sup>#9</sup>) A<sup>b</sup>maj<sup>7</sup> E<sup>m7</sup> A<sup>7</sup>

35 D<sup>maj7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

40 B<sup>b7</sup> E<sup>b</sup>m<sup>7</sup> F<sup>#m9</sup> B<sup>7</sup> A<sup>+7</sup> A<sup>b7</sup> D<sup>b</sup>maj<sup>7</sup> G<sup>b13</sup> F<sup>m7</sup> B<sup>b7</sup>

45 E<sup>b</sup>m<sup>7</sup> F<sup>#m7</sup> B<sup>7</sup> A<sup>+7</sup> A<sup>b7</sup> E<sup>maj7</sup> E<sup>b</sup>maj<sup>7</sup> D<sup>maj7</sup> G<sup>7</sup> D<sup>b</sup> D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>

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# Mack The Knife

from the "Three Penny Opera"

Bobby Darin version mostly

Bertolt Brecht

Kurt Weil-1928

Oh, the shark, babe, has such teeth, dear, And it shows them pear-ly white,

Just a jack-knife has old Mack-Heath, babe, And he keeps it out of sight.

You know when that shark bites, with his teeth, babe, Scar-let bil-lows

start to spread, Fan-cy gloves, oh, wears old Mack Heath, babe, So there's

ne-ver, ne-ver a trace of red. Now on the side-walk, Huh, Huh, Sun-ny mor-ning, uh huh,

Lies a bo-dy just oo-zing life, And some-one's snea-kin' 'round the cor-ner

Could that some-one be Mack the Knife? There's a tug-boat, huh, huh, down by the

ri-ver don't ya know, where a ce-ment bag's just a droo-pin' on down,

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2 56  $Bb/D$   $Db^\circ$   $Cm^7$   $Cm^7/F$   
 — oh that ce - ment is just, — it's there for the weight, dear, Five - 'll bet ya ten old Mack - y's —

62  $Cm^7$   $F^7$   $Bb^6$   $Bb^6$   $F^+7$   $Bb^6$   $B^\circ$   $Cm^7$   $F^9$   
 — back in town. — Now did - ja' hear 'bout Lou - ie Mil ler? — He dis - ap peared, babe, — Af - ter

69  $Cm^7$   $F^9$   $Bb^6$   $Bb/D$   $Db^\circ$   $Cm^7$   
 draw - in' out all — his hard earned cash, — And now Mack Heath spends, just like a sail - or, —

76  $Cm^7/F$   $Cm^7$   $F^7$   $Bb^6$   $Bb^6$   $F^+7$   $Bb^6$   
 — Could it be — our boy's done some - thing rash? Now Jen - ny Di - ver, ho,

82  $B^\circ$   $Cm^7$   $F^9$   $Cm^7$   $F^9$   $Bb^6$   
 ho, yeah, Su - key Taw dry, — Ooh, Miss Lot - te Len - ya, And old Lu - cy Brown, — Oh, the

89  $Bb/D$   $Db^\circ$   $Cm^7$   $Cm^7/F$   $Cm^7$   $F^7$   $Bb^6$   
 line forms — on the right, babe, — Now that Mack - y's — back in town. —

96  $Bb^6$   $F^+7$   $Bb^6$   $B^\circ$   $Cm^7$   $F^9$   $Cm^7$   
 — I said Jen - ny Di - ver, whoa, Su - key Taw - dry, Look out to Miss Lot - te Len - ya,

102  $F^9$   $Bb^6$   $Bb/D$   $Db^\circ$   $Cm^7$   
 And old Lu - cy Brown, — Yes, that line forms — on the right, babe, —

108  $Cm^7/F$   $Cm^7$   $F^7$   $Bb^6$   $Cm^7$   $F^7$   $Bb^6$   
 — Now that Mack - y's — back in town. Look out, old Mack - y's back!

# Makin' Whoopee

introduced by Eddie Cantor in the musical "Whoopie!"

Gus Kahn

Walter Donaldson-1928

G F<sup>9</sup> E<sup>9</sup> Am<sup>7</sup> E<sup>b9</sup> D<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

A-no-ther bride, a-no-ther June, a-no-ther sun-ny ho-ney shoes, a lot of rice, the groom is ner vous, he an-swears

4 Cm<sup>9</sup> F<sup>9</sup> Bm<sup>7</sup> Em<sup>7</sup> Bbm<sup>7</sup> E<sup>b9</sup> G Db<sup>9</sup>(#11)

moon, a-no-ther sea-son, a-no-ther rea-son for ma kin' whoo-pee. twice, It's real-ly kil-lin' that he's so

8 C<sup>9</sup> Bb<sup>7</sup> A<sup>9</sup> D<sup>9</sup> Bbm<sup>7</sup> E<sup>b9</sup> G C<sup>7</sup> B<sup>7</sup> Bb<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup> G Bm<sup>7</sup>(b5) E<sup>7</sup>(b9)

A lot of wil-lin' to make whoo pee. Now pic-ture a lit-tle

13 Am<sup>7</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b9) G Am<sup>7</sup> Bb<sup>9</sup> G/B Bm<sup>7</sup>(b5) E<sup>7</sup>(b9)

love nest down where the ro-ses cling, Pic-ture the same sweet

17 Am<sup>7</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Bm<sup>7</sup> E<sup>7</sup> Am<sup>9</sup> D<sup>9</sup> G F<sup>9</sup> E<sup>9</sup>

love nest, Think what a year can bring, He's wash-in' dish-es, and ba-by

21 Am<sup>7</sup> E<sup>b9</sup> D<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup> F<sup>9</sup>

clothes, He's so am-bi-tious, he ev-en sews, But don't for-

24 Bm<sup>7</sup> Em<sup>7</sup> Bbm<sup>7</sup> E<sup>b9</sup> G Bb<sup>9</sup> A<sup>9</sup> Am<sup>7</sup>/D D<sup>9</sup>

get folks, that's what you get folks, for ma-kin' whoo-pee.

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# Man I Love, The

from the musical "Lady Be Good"

Ira Gershwin

George Gershwin-1924

Some-day he'll come a - long,      the man I love,      And he'll be big and strong,  
He'll look at me and smile,      I'll un-der-stand,      Then in a lit-tle while,

the man I love,      And when he comes my way,      I'll do my best to make him  
he'll take my hand,      And though it seems ab-surd,

stay.      I know we both won't say a word.      May-be I shall meet him

Sun - day, may - be      Mon - day, may - be      not,      Still I'm sure to meet him

one day, May - be      Tues-day will be my good news day.      He'll build a lit-tle home,

that's meant for two,      From which I'll ne-ver roam,      Who would, would you?

And so all else a-bove,      I'm dream-ing of the man I love.

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# Manhattan (We'll Have Manhattan)

Lorenz Hart

Richard Rogers-1925

Fmaj7 Am7 Ab° Gm7 C13(b9) Fmaj7 Bb13 Am7 Ab°  
 We'll have Man-hat - tan, the Bronx and Sta-ten Is-land too, It's love-ly  
 We'll go to Green-wich, where mo - dern men itch to be free, And Bow ling

5 Gm11 C13 Bb9(#11) Am7 D7(b9) Gm11 C13 Fmaj7 Am7 Ab°  
 go - ing through, the zoo. It's ve - ry fan - cy,  
 Green you'll see with me. We'll bathe at Brigh-ton,

10 Gm7 C7 C#° Dm11 B+7 Bb9 A9 Ab13 G13  
 on old De - lan - cy Street you know, The sub-way charms us so, When bal - my  
 the fish you'll frigh ten when you're in, Your ba-thing suit so thin, will make the

15 Gm7 C7 Db7(#9) C9 Fmaj7 Am7 Ab° Gm7 C13(b9)  
 bree-zes blow, to and frow. And tell me what street com-pares with Mott Street  
 shell fish grin, fin to fin. I'd like to take a sail on Ja - mai - ca

19 Fmaj7 Bb13 Am7 Ab° Gm11 C13 Bb9(#11) Am7(b5) Eb13(#11)  
 in Ju - ly? Sweet push-carts gent - ly gli - ding by.  
 Bay with you, And fair Ca - nar - sie's lake we'll view,

24 D7(sus4) D7(b9) Gm7 Eb9 Fmaj7 Dm7 /C Bm7(b5) Bb9  
 — The great big ci - ty's a won-drous toy, just made for a girl and boy,  
 — The ci - ty's bus - tle can-not de - stroy, the dreams of a girl and boy,

29 Am7 Ab° G7 C13(b9) F6  
 We'll turn Man-hat - tan in - to an isle of joy.  
 We'll turn Man-hat - tan in - to an isle of joy.



# Margie

Con Conrad, J. Russel Robinson-1920

My lit - tle Mar - gie, I'm al - ways think - ing of you

5 Mar - gie, I'll tell the world I love you,

9 Don't for - get your pro - mise to me, —

13 I have bought a home and ring and ev - ry - thing for

17 Mar - gie, you've been my in - spi - ra - tion,

21 Days are ne - ver blue, — Af - ter

25 all is said and done, there is real - ly on - ly one, Oh,

29 Mar - gie, Mar - gie it's you. My lit - tle

Chord symbols: Fmaj7, Cm7, F7, Bbmaj7, Bbm7, E7, Eb7, D7, Dm7, G7, Gm7, C7, Bb6, A7, Am7, D7, Gm7, F6.

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# Mean To Me

Roy Turk

Fred E. Alhert-1929

Fmaj7 D7 Gm7 C7 Bb° Am7 Dm7 F7/C  
 You're mean to me, — why must you be mean to me? —  
 stay at home, each night\_ when you say you'll phone,

4 Bbmaj7 Eb7 Am7 D7 Gm7 C7 1. F6 D7(b9)  
 Gee, ho - ney it seems to me\_ You love to see\_ me cry - in.  
 You don't\_ and I'm left a- lone, — sing - in' the blues and

8 Gm7 C7 2. F6 Cm7 F7(b9) Bbmaj7 Gm7 Cm7 F7  
 I don't know why I sigh - in'. You treat me cold - ly each day\_ in the

13 Bb6 Eb9 D7 Gm7 Eb7 D7 G7 Gm7/C Gb9  
 year, — You al-ways scold me when-ev - er some - bo - dy is near, Dear

19 Fmaj7 D7 Gm7 C7 Bb° Am7 Dm7 F7/C Bb Eb7  
 it must be, — great fun\_ to be mean to me, — You should - n't for

23 Am7 D7 Gm7 C7 F6 Dm7 Gm7 C7  
 can't you see\_ what you\_ mean to me. —

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# Meditation

Norman Gimbel

Antonia Carlos Jobim, Newton Mendonca-1962

In my lone - ly - ness, When you're gone  
 Though you're far a - way, I have on -  
 and I'm all by my - self, and I need your car - ess, I  
 - ly to close my eyes and you are back to stay, I  
 just think of you and the thought of you hold - ing me near,  
 just close my eyes, and the sad - ness that miss - ing you brings  
 makes my lone - li - ness soon dis - ap - pear. Yes I love  
 soon is gone and this heart of mine sings.  
 you so, and that for me is all I need to know, I  
 will wait for you, till the sun falls from the sky, for what else can I do,  
 I will wait for you me - di - ta -  
 ting, how sweet life will be, when you come back to me.

Chords: C<sup>6</sup>, F<sup>#</sup>m<sup>7</sup>/B, B<sup>7</sup>, C<sup>6</sup>, F<sup>7</sup>, Em<sup>7</sup>, A<sup>+</sup><sup>7</sup>, Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup><sup>7</sup>, Em<sup>7</sup>, A<sup>+</sup><sup>7</sup>, Dm<sup>7</sup>, G<sup>+</sup><sup>9</sup>, Fmaj<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup><sup>7</sup>, Em<sup>7</sup>, Eb<sup>o</sup>, Dm<sup>7</sup>, G<sup>+</sup><sup>7</sup>, C<sup>6</sup>, F<sup>#</sup>m<sup>7</sup>/B, B<sup>7</sup>, C<sup>6</sup>, F<sup>7</sup>, Em<sup>7</sup>, A<sup>+</sup><sup>7</sup>, Dm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup><sup>7</sup>, Em<sup>7</sup>, A<sup>+</sup><sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>(b<sup>9</sup>), C<sup>6</sup>, Dm<sup>7</sup>/G.

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# Memories Of You

from Lew Leslie's "Blackbirds Of 1930"

Andy Razaf

Eubie Blake-1930

1. Cmaj7 C#° Dm6 D#° Cmaj7/E Am7 D7 C#7

Wa - king skies at sun - rise, ev - ry sun - set too,  
Here and there, ev - ry - where, scenes that we once knew,

5 C B7 Em7(b5)/Bb A7 1. D7 G7 C6 Dm7 G7

seems to be bring - ing me me - mo - ries of you.  
and they all just re - call

9 2. D7 G7 C6 E+7 E7 Am7 Dm7 Am7

me - mo - ries of you. How I wish I could for - get those hap - py yes - ter -

14 D9 E+7 Am7 D7 G7 C#° Dm7 G7

years, that have left a ro - sa - ry of tears.

19 Cmaj7 C#° Dm6 D#° C/E Am7 D7 C#7

Your face beams in my dreams 'spite of all I do,

23 C B7 Em7(b5)/Bb A7 D7 G11 G7(b9) C6

Ev - ry - thing seems to bring me - mo - ries of you.

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# Mercy, Mercy, Mercy


Joe Zawinal-1966

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup>




My ba - by she may not a-look like one of those bun nies\_ out of a  
My ba- by when she walks by all the fel-lows go, oh, and I\_\_\_\_ know why it's

4 F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>




Play-boy Club but she got some-thin' much great er than gold, cra-zy 'bout that girl 'cause she got  
sim - ply 'cause that girl she looks\_ so fine and if she ev-er leaves me I would lose\_

7 C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>/C




so much soul, I said she got the kind of lo - vin' kis-sin' and a hug-gin' sure  
my mind, I said she got the kind of lo - vin' kis-sin and a hug-gin' sure

10 C<sup>7</sup> F<sup>7</sup>/C C<sup>7</sup> F<sup>7</sup>/C C<sup>7</sup> F<sup>7</sup>/C C<sup>7</sup> F<sup>7</sup>




is mel-low, glad that I'm her fel - low and I know, that she knocks me off my  
\_ is mel-low, glad that I'm her fel - low and I know, that she knocks me off my

14 G<sup>7</sup> F<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup>



feet, Have mer-cy on me, 'cause she knocks me off my feet. there is\_\_\_\_  
feet, have mer-cy on me,\_\_\_\_ 'cause she knocks me off my feet, there is\_\_\_\_

17 Dm<sup>7</sup> Em<sup>7</sup> Am G Am G Am<sup>7</sup>



no girl\_ in the whole world that can love me like you do.\_\_\_\_  
no girl\_ in the whole world that can love me like you do.\_\_\_\_

# Misty

## Jazz Standard

Johnny Burke

Erroll Garner-1954

Look at me, I'm as help-less as a kit-ten up a tree, And I feel like I'm  
way, and a thou-sand vi - o - lins be-gin to play Or it might be the

cling-in' to a cloud, I can't un-der stand, I get mis ty just hold-ing your hand.  
sound of your hel - lo, That mus - ic I hear, I get mis ty when-ev - er you're

Walk my near. Can't you see that you're lea-ding me on?

And it's just what I want you to do, Don't you no-tice how hope-less-ly I'm lost,

That's why I'm Fol - low - ing you. On my own, when I

wan-der through this won-der-land a - lone, Ne-ver know-ing my right foot from my left, My

hat from my glove, I'm too mis - ty and too much in love.

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# Moment's Notice

Coltrane, J.

Em<sup>7</sup> A<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> Ebmaj<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

6 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>(#11) Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> B<sup>7</sup>(b9) Bbm<sup>7</sup> Eb<sup>7</sup>

11 Abmaj<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> 1. Gm<sup>7</sup> C<sup>7</sup>(b13) Abm<sup>7</sup> Db<sup>7</sup> Gb<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup>

17 2. Gm<sup>7</sup> C<sup>7</sup>(#9) Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup>/G Fm<sup>7</sup> Gm<sup>7</sup>

22 Fm<sup>7</sup> Eb<sup>6</sup>/G Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup> Ebmaj<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

# Mood Indigo

Irving Mills

Duke Ellington, Barney Bigard-1930

Musical score for "Mood Indigo" in G-flat major (three flats) and 4/4 time. The score consists of seven staves of music, each with a key signature of three flats and a 4/4 time signature. The notes are written in treble clef. The chords are indicated above the notes.

Staff 1: A $\flat$ maj7 B $\flat$ 7 B $\flat$ m7 E $\flat$ +7 A $\flat$ maj7 A $\flat$ maj7 B $\flat$ 7

Staff 2: 7 E7 E $\flat$ 7 A $\flat$ 7 E $\flat$ m7 A $\flat$ 7 D $\flat$ 6

Staff 3: 12 G $\flat$ 7 E $\flat$ +7 A $\flat$ maj7 B $\flat$ 7 B $\flat$ m7 E $\flat$ +7 A $\flat$ maj7 A $\flat$ maj7

Staff 4: 18 B $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ maj7 F7 B $\flat$ m7 E $\flat$ 7

Staff 5: 21 A $\flat$ maj7 B $\flat$ 7 B $\flat$ m7 E $\flat$ 7

Staff 6: 25 A $\flat$ maj7 E $\flat$ m7 A $\flat$ 7 D $\flat$ 6 D $\flat$ 7 D $\flat$ 7 D $\flat$ 7

Staff 7: 29 A $\flat$ maj7 B $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ 6

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# Moon River

sung by Audrey Hepburn in the film "Breakfast At Tiffany's"

Johnny Mercer

Henry Mancini-1961

Cmaj7 Am7 F9(#11) Cmaj7 F9(#11) Cmaj7

Moon riv - er, wi - der than a mile, I'm cross - ing you in style some  
Two drif - ters off to see the world, There's such a lot of world to

7 Bm7(b5) E7 1. Am C7/G Fmaj7 Bb9(b5) Am7 /G

day, \_\_\_\_\_ Oh, dream ma - ker, you heart break - er, where - ev - er you're  
see, \_\_\_\_\_ We're

14 F#m7(b5) B7 Em7 A7 Dm7 G7 2. Am7 Am7/G F#m7(b5) F9

go - in', \_\_\_\_\_ I'm go - in' \_\_\_\_\_ your way. af - ter the same rain - bow's

21 Cmaj7 F9(#11) Cmaj7 F9(#11)

end, \_\_\_\_\_ wai - tin' 'round the bend, My hu - ckle - ber - ry

25 Em7 Am7 Dm7 G7(b9) C6

friend, moon riv - er \_\_\_\_\_ and me.

Copyright © 1961

# Moonglow (And Love)

Eddie DeLange

Will Hudson and Irving Mills-1933



It must have been moon-glow, Way up in the blue,  
I still hear you say - in', "Dear one, hold me fast,"



It must have been moon-glow, That led me straight to you. "Oh, Lord, please  
And I start - ed pray - in',



let this last." We \_\_\_\_\_ seemed to float right through the air, \_\_\_\_\_



Hev-en-ly songs \_\_\_\_\_ seemed to come from ev - ry-where. And now when there's



moon-glow, way up in the blue, I'll al-ways re -



mem - ber, that moon - glow gave me you.

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# Moonlight In Vermont

unofficial state song of Vermont

John Blackburn

Karl Suessdorf-1944

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody is accompanied by a series of chords indicated above the staff. The lyrics are written below the staff, with some words split across lines. The score includes a first ending bracket at measure 5 and a second ending bracket at measure 7. The piece concludes with a Coda section starting at measure 20.

Pen - nies in a stream, Fall - ing leaves a  
Gen - tle fin - ger waves, Ski trails down a

4 sy - ca - more, Moon - light in Ver - mont.  
moun - tain - side, Snow - light in Ver -

7 2. Eb6 Am7 D7 Bm7 Bb7  
mont. Te - le - graph ca - bles how they sing down the high - way as they

10 Am7 Ab9(#11) Gmaj7 Bbm7 Eb7  
tra - vel each bend in the road, And when peo - ple meet, in this

13 Cm7 Cb7 Bbm7 A9(b5) Abmaj7 E7  
ro - man - tic set - ting they're so hyp - no - tized by the love - ly...

16 Eb7 Cm7 Fm7 E7(#9) Eb6 Cm7 Db9  
Eve - ning Sum - mer breeze, Sweet War - blings of the mea - dow - brook,

20 Fm7 Bb7(sus4) Eb6 CODA Am7(b5) F9 E9 Eb6  
Moon - light in Ver - mont. D.S. al Coda

Copyright © 1944

# More I See You, The

introduced by Dick Haymes in the film "Diamond Horseshoe"

Mack Gordon

Harry Warren-1945

Fm7/Bb Eb6 Fm7 Gm7 C7 Fm7 Bb7 Eb6 Fm7

The more I see you, The more I want you, Some-how this feel - ing

6 Gm7 C7 Fm7 Bb7 Ebm7 Dbm7 Gb7 Cbmaj7 C7(b5)

Just grows and grows. With ev - ry sigh I be - come more mad a - bout you,

12 Cbmaj7 Bb7 Ebm7 F7 Fm7 E7(b5) Fm7/Bb Eb6 Fm7 F#o

More lost with - out you, And so it goes. Can you i - ma - gine,

18 Gm7 C7 Fm7 Bb7 Eb6 Fm7 Gm7 Bb+9 Bbm7

How much I'll love you, The more I see you, As years go by?

24 Eb7 Abmaj7 Db7 Gm7 Cm7

I know the on - ly one for me can on - ly be you, My arms won't

29 Fm7 Bb7 1. Eb6 C7(#9) Fm7 Fm7/Bb 2. Eb6 Fm7 Emaj7 Eb6

free you, My heart won't try. The more I try.

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# More Than You Know

from the musical "Great Day"

Billy Rose and Edward Eliscu

Vincent Youmans-1929

More than you know, right more than you know, man of my heart I love you  
whe-ther you're wrong, man of my heart I'll string a -

so, Late - ly I find, You're on my mind, more than you know.\_\_\_\_ Whe-ther you're  
long, You need me

so, more than you'll ev - er know.\_\_\_\_ Lo-ving you the way that I do, There's

no-thing I can do a - bout it.\_\_\_\_ Lo-ving may be all you can give, But

ho-ney I can't live with - out it. Oh, how I'd cry, Oh, how I'd cry, If you got

tired and said good - bye, More than I'd show, More than you'll ev - er know.\_\_\_\_

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# Mountain Greenery

introduced by Sterling Holloway in the musical "The Garrick Gaieties"

Lorenz Hart

Richard Rogers-1926

C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

In a moun-tian green-er-y where God paints the scen-er-y,  
While you love your lo-ver let blue skies be your co-ver let,

5 C<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> 1. G<sup>7</sup> Dm<sup>7</sup>/A B<sup>b</sup>° G<sup>7</sup>/B

Just two cra-zy peo-ple to-ge-ther.  
When it rains we'll laugh at the

9 2. G<sup>7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>#</sup>° Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

wea-ther. And if you're good, I'll search for wood,

14 B<sup>b</sup>9 Em<sup>7</sup> Am<sup>11</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>+7</sup>

So you can cook while I stand look-ing.

19 C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Beans could get no keen-er re-cep-tion, In a bean-er-y,

23 C<sup>6</sup> F<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>

Bless our moun-tain green-er-y home.

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# My Buddy

Gus Kahn

Walter Donaldson-1922

Fmaj7 F#° Gm7 C7 /Bb F6/A Ab° Gm7  
 Nights are long since you went a - way, I think a - bout you all through the  
 Miss your voice, the touch of your hand, Just long to know that you un - der-

8 C7 F6 Am7(b5) D7 Gm7  
 day, My bud - dy, \_\_\_\_\_ my bud - dy, \_\_\_\_\_ no - bo - dy  
 stand, My bud - dy, \_\_\_\_\_ my bud - dy, \_\_\_\_\_ your bud - dy

14 1. Db7(b5) C7 2. Gm7 C7 F6  
 quite so true. \_\_\_\_\_ mis - ses you. \_\_\_\_\_

# My Favorite Things

sung by Mary Martin in the musical "The Sound Of Music"

Oscar Hammerstein II

Richard Rogers-1959

Em<sup>7</sup> Cmaj<sup>7</sup>

Rain-drops on ro - ses and whis-kers on kit - tens, Bright cop - per ket - tles and  
Cream col - ored po - nies and crips ap - ple stru - dels, Door bells and sleigh bells and

7 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup>

warm woo-len mit - tens, Brown pa - per pack - a - ges tied up with string, These are a  
schnit-zel with noo-dles, Wild geese that fly with the moon on their wings, These are a

14 Cmaj<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>(b9) Emaj<sup>7</sup> F#m<sup>7</sup> Emaj<sup>7</sup>/G# F#m<sup>7</sup>

few of my fa - vo - rite things. Girls in white dres-ses with blue sa - tin sa - shes,  
few of my fa - vo - rite things.

21 Amaj<sup>7</sup> Amaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

Snow-flakes that stay on my nose and eye - la-shes, Sil-ver white win-ters that melt in - to

28 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>(b9) Em<sup>7</sup> C#m<sup>7</sup>(b5) F#m<sup>7</sup>(b5)

springs, These are a few of my fa - vo - rite things. When the dog bites, when the

36 B<sup>7</sup>(b9) Em<sup>7</sup> Em<sup>7</sup>/D Cmaj<sup>7</sup> A<sup>7</sup>

bee strings, when I'm fee - ling sad, I sim-ply re - mem-ber my fa - vo - rite

44 Gmaj<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

things and then I don't feel so bad.

50 Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>(b9)



# My Foolish Heart

from the film of the same name

Ned Washington

Victor Young-1949

$B\flat$ maj7  $D+7(\sharp 9)$   $Gm^7$   $G+7$   $Cm^7$  / $B\flat$   $A^{11}$   $A+^{13}$   
 The night is like a love-ly tune, be - ware my fool-ish heart! How  
 lips are much too close to mine, be - ware my fool-ish heart! But

5  $Dm^7$   $D+7(\sharp 9)$   $Dm^7$   $D\flat^{13}(\sharp 11)$  1.  $Cm^7$   $G\flat^9(\sharp 11)$   $F7(b9)$   
 white the ev - er con-stant moon, take care my fool-ish heart! There's a  
 should our ea-ger lips com - bine Then

9  $B\flat$ maj7  $B\flat^7$   $B\flat+7$   
 line be - tween love and fas - cin - a - tion that's hard to

11  $E\flat^6$   $Am^7(b5)$   $D+7(b9)$   $Gm^7$  / $F$   $Em^7(b5)$   $A^7(\sharp 9)$   
 see on an ev-ning such as this, for they both give the ve-ry same sen - sa - tion, when you're

15  $Dm^7$   $G^7$   $D\flat^7$   $Cm^6$   $F+9$  2.  $Cm^7$  / $B\flat$   $Am^7$   $D+7(\sharp 9)$   
 lost in the ma-gic of a kiss. Her let the fire start, For this

19  $Gm^7$  / $F$   $E\flat m^9$   $A\flat^7$   $B\flat$ maj7  $E\flat$ maj7  
 time it is - n't fa - ci - na - tion or a dream that will fade and fall a -

22  $A\flat^{13}(\sharp 11)$   $G^7(sus4)$   $Cm^7$   $G+7(\sharp 9)$   $C^{13}$   $C+9$   $Cm^7/F$   $F7(b9)$   
 part, It's love this time it's love my fool - ish

25  $B\flat^6$   $Gm^7$   $G\flat$ maj7  $F^7$   
 heart.

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# My Funny Valentine

introduced by then child star Mitzi Green  
in the musical "Babes In Arms"

Lorenz Hart

Richard Rogers-1937

Chord progression for "My Funny Valentine":

1 Cm Cm(maj7)/B Cm7/Bb Cm6/A Abmaj7 Gm7 Fm7 /Eb  
My fun-ny Va - len-tine, Sweet co-mic Va - len-tine, You make me smile with my

7 Dm7(b5) Db7 Cm G7/B Cm7/Bb F/A Abmaj7 Gm7  
heart,\_\_\_\_\_ Your looks are lagh - a - ble, Un - pho-to - graph - a - ble, Yet you're my

14 Fm11 Db9 Bb7(sus4) Bb13(b9) Eb/Bb Bb7(sus4)  
fav - orite work of art.\_\_\_\_\_ Is your fi - gure less than Greek, Is your

19 Eb6 Bb7(sus4) Eb/Bb G+7 G7 Cm7 Bbm7 A7(b5)  
mouth a lit - tle weak, When you o - pen it to speak, are you

23 Abmaj7 Gm11 Fm7 Ebm6 Dm7(b5) G7(b9) Cm  
smart?\_\_\_\_\_ But don't change a

26 Cm(maj7)/B Cm7/Bb F/A Abmaj7 Dm7(b5) G7(b9) Cm7 B7  
hair for me, Not if you care for me, Stay lit - tle Va - len-tine stay,\_\_\_\_\_

32 Bbm11 A9(#11) Abmaj7 Gm7 Fm7 Bb7(b9) Eb6 Dm7(b5) G7(b9)  
\_\_\_\_\_ Each day is Va - len-tine's day.

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introduced by Mary Martin in the musical "Leave It To Me!"

Am<sup>7</sup> Dm<sup>6</sup>

While tear-ing off a game of golf I may make a play for the cad-die, But  
I in-vite a boy some night to dine on my fine fin-nan had-die, I

5 E7

1.  
Am7

when I do, I don't fol-low through 'cause my heart be longs to Dad dy. If  
just a - dore his ask-ing for more, But my heart be longs to

9 2. Am<sup>7</sup> Am<sup>7</sup>

Dad dy.\_ Yes my heart be longs to Dad dy, \_ So I sim-ply could n't be

13 E7 Am7

bad, Yes my heart be longs to Dad dy, Da-da - da-da-da-da-da-da - da. So I

18 A<sup>maj7</sup> A<sup>7/E</sup> D<sup>maj7</sup>

want to warn\_ you lad - die, Though I know you're per - fect - ly swell, But my

22 Dm<sup>7</sup> G<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am<sup>7</sup>

heart be longs to Dad dy, \_\_\_\_\_ 'Cause my Dad-dy he treats me so well.

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# My Heart Stood Still

Lorenz Hart

Richard Rogers-1927

1. Dm7/A Ab° Gm7 C7 Fmaj7 Dm7 Bbm7 Eb7

I took one look at you, that's all I meant to do,  
My feet could step and walk, my lips could move and talk,

5 Am7 Dm7 Gm7 C7 1. Am7 D7 Gm7 C7

and then my heart stood still.  
and yet my heart stood

9 2. F6 Bb F Fm Fm(maj7) Fm7 Dm7(b5) Db7 Db9(#11)

still. Though not a sin - gle word was spo - ken, I could tell you knew,

14 C6 Am7 Dm7(b5) G7 Abm7 Db9(#11) Gm7 C7

— That un - felt clasp of hands — told me so well you knew. —

19 Dm7/A Ab° Gm7 C7 F A7 A+7 Bbmaj7 Bb6

I ne - ver lived at all un - till the thrill of that

23 F/C G7/C Gm7/C C7(b9) F6 Dm7 Gm7 C7

mo - ment when my heart stood still.

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# My Ideal

Robin-Whiting-Chase

$E\flat\text{maj}^7$   $C^7$   $Fm^7$   $Fm^7/E\flat$   $A\flat^7$   $G^7$   $C^7$   
 Will I ev - er fine the girl in my mind? The one who is my i -

4  $F^7$   $Fm^7$   $B\flat^7$   $A\flat^7/E\flat$   $D^{+7}$   $G^7$   
 deal, May - be she's a dream and yet she might be\_\_\_\_

7  $Cm^7$   $F^7$   $G\flat m^7$   $C\flat^7$   $Fm^7$   $B\flat^7$   $E\flat\text{maj}^7$   $C^7$   
 just a-round the cor-ner wait - ing for me.\_\_\_\_ Will I re - cog-nize the

10  $Fm^7$   $Fm^7/E\flat$   $A\flat^7$   $G^7(b^9)$   $C^7$   $F^7$   $B\flat m^7$   $E\flat^7$   
 light in her eyes\_\_\_\_ that no o - ther eyes re - veal, Or

13  $A\flat\text{maj}^7$   $D\flat^7$   $D\flat^7/C\flat$   $E\flat\text{maj}^7/B\flat$   $A\flat^7$   $Gm^7$   $Cm^7$   
 will I pass her by and ne - ver ev - en know that she is

15  $C\flat^7(b^5)$   $B\flat^7$   $E\flat^6$   
 my i - - deal.

Copyright © 1930

# My Little Boat

Menescal, R.

Gmaj7 C#m7

My lit - tle boat is like a note, bounc - ing mer - ri - ly a - long, hear it  
The wind is still we feel the thril of a voy-age hea-ven bound, though we

4 F#7 Fmaj7

splash-ing up a song, The sails are white, the sky is bright, head - ing  
on - ly drift a-round, Warmed by the sun, two hearts as one beat - ing

7 Bm7 E7 Ebmaj7

out in - to the blue, with a crew of on - ly two, Where we can share love's sal -  
with en-chant-ed bliss, melt-ing in each oth-er's kiss, When day - light ends and sly -

10 Am7 D7

- ty air on a lit - tle pa - ra - dise, that's a - float, not a  
- ly sends lit - tle stars that twin-kle bright - ly a - bove, it's good-

13 Gmaj7 E7(b9) Am7 D7(b9)

care have we, In my lit - tle boat.  
bye to my lit - tle boat of love.

# My Melancholy Baby

introduced by William Frawley

George A. Norton

Ernie Burnett-1912

1. **B♭maj7** **E♭7** **A♭7** **G7**

Come to me my me - lan - cho - ly ba - by,  
Ev - ry cloud must have a sil - ver lin - ing,

5 **Cm7** **G+7** **Cm7** **G7** **Cm7**

Cud - dle up and don't be blue,  
Wait un - til the sun shines through,

9 **Cm7** **Cm7/B♭** **Am7(b5)** **A♭7**

All your fears are fool - ish fan - cies, ba - by,

13 **Gm7** **C7** **Cm7** **F7**

You know dear that I'm in love with you.

17 **E♭7** **E°** **Dm7(b5)/F** **G7**

Smile my hon - ey dear, While I kiss a - way each tear, Or

21 **C7** **F7** **B♭6** **G7** **C7** **F7**

else I shall be me - lan - cho - ly too.

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# My Old Flame

Sam Coslow

Arthur Johnston-1934

Gmaj7 Cm7 F7 Bm7(b5) E7(b9) Am7 Am7(b5) D7(#9)  
 My old flame, I can't ev - en think of his name, But it's  
 My old flame, my new lo - vers all seem so tame, For I  
 5 G6 C7 F7 Bb6 Eb7 D7 Eb7(#11)  
 fun - ny now and then how my thoughts go flash - ing back a - gain to my old  
 have - n't met a gent so mag - ni - fi - cent or el - e - gant as my old  
 8 1. Am7 D7(b9) 2. Cm7 F7 Bbmaj7 Cm7 F7  
 flame. flame. I've met so ma - ny men with fas - ci - na - ting ways, a  
 12 Ab7 G7(b9) C7 F7 D7  
 fas - ci - na - ting gaze in their eyes, Some who sent me up to the skies, But  
 16 Em7 A7 Am7 D7 Gmaj7 Cm7 F7 Bm7(b5) E7(b9)  
 their at - tempts at love were on - ly im - mi - ta - tions of My old flame, I  
 20 Am7 Am7(b5) D7(#9) G6 C7 F7  
 can't ev - en think of his name, But I'll ne - ver be the same, Un - til  
 23 Bb6 Eb7 Am7 D7(#9) G6 Am7 D7  
 I dis - co - ver what be - came of my old flame.



# My One And Only Love

Robert Mellin

Guy Wood-1952

$E_b^{maj7}$   $E_b^{maj7}/D$   $Cm^7$   $Cm^7/B_b$   $Am^7(b5)$   $A_b^\circ$   $E_b^{maj7}/G$   $A_b^{maj7}$

The ve - ry thought of you makes my heart sing, like an Ap - ril breeze, On the  
 The sha-dows fall and spread their mys-tic charms, In the hush of night, While you're

4  $Dm^7(b5)$   $Gm^7$   $C^7$   $Fm^7$   $Fm^7/E_b$   $Dm^7(b5)$   $D_b^7(b5)$   $Cm^7$   $F^7$

wings of Spring, And you ap - pear in all your splen-dor,  
 in my arms, I feel your lips so warm and ten - der,

7 1.  $Fm^7$   $B_b^7$   $B_b^7/A_b$   $Gm^7$   $G_b^7$   $Fm^7$   $E^7(b5)$

My one and on - ly love.

9 2.  $Fm^7$   $B_b^7$   $E_b^6$   $Am^7(b5)$   $D^7$   $Gm^7$   $Em^7(b5)$   $Am^7$   $D^7$

My one and on - ly love. The touch of your hand is like hea ven, A

13  $Gm^7$   $Em^7(b5)$   $Am^7$   $D^7$   $Gm$   $Gm^{(maj7)}/F^\sharp$

hea - ven that I've ne-ver known, The blush on your cheek when-

16  $Gm^7/F$   $Gm^6/E$   $Fm^7$   $C^{+7}$   $Fm^7$   $B_b^7$   $E_b^{maj7}$   $E_b^{maj7}/D$   $Cm^7$   $Cm^7/B_b$

ev - er I speak tells me that you are my own. You fill my ea-ger heart with

20  $Am^7(b5)$   $A_b^\circ$   $Cm^7/G$   $A_b^{maj7}$   $Gm^7$   $C^7$

such de - sire, Ev - ry kiss you give sets my soul on fire,

23  $Fm^7$   $Fm^7/E_b$   $Dm^7(b5)$   $D_b^7(b5)$   $Cm^7$   $F^7$   $Fm^7$   $B_b^7(b9)$   $E_b^6$

I give my-self in sweet sur - ren der, My one and on - ly love.

# My Romance

from the musical "Jumbo"

Lorenz Hart

Richard Rogers-1935

My ro - mance does - n't have to have a moon in the  
mance does - n't need a cas - tle ri - sing in

4 sky, My ro - mance does - n't need a blue la - goon stand - ing  
Spain, Nor a dance to a con - stant - ly sur - pris - ing re -

1.  
8 by, No month of May, no twink - ling

12 stars, no hide - a - way, no soft gui - tars. My ro -

2.  
17 frair, Wide a - way I can make my most fan - tas - tic dreams come

21 true, My ro - mance does - n't need a thing but you.

Copyright © 1935

# My Shining Hour

introduced by Sally Sweetland in the film "The Sky's The Limit"

Johnny Mercer

Harold Arlen-1943

E♭maj7 Fm7 Gm7 G7 Fm7 B♭7 E♭maj7

This will be my shin - ing hour, \_\_\_\_\_ Calm and

Detailed description: This block contains the first line of the musical score. It features a treble clef and a key signature of three flats (B♭, E♭, A♭). The time signature is 4/4. Above the staff, the following chords are indicated: E♭maj7, Fm7, Gm7, G7, Fm7, B♭7, and E♭maj7. The melody consists of half notes and quarter notes. The lyrics 'This will be my shin - ing hour, \_\_\_\_\_ Calm and' are written below the staff, with a line for a vocal continuation.

6 C+7(♯9) Fm7 Dm7(♭5) G7 Cm7 F7

hap - py and bright, \_\_\_\_\_ And in my dreams your

Detailed description: This block contains the second line of the musical score, starting at measure 6. The chords indicated are C+7(♯9), Fm7, Dm7(♭5), G7, Cm7, and F7. The melody continues with half notes and quarter notes. The lyrics 'hap - py and bright, \_\_\_\_\_ And in my dreams your' are written below the staff, with a line for a vocal continuation.

11 Dm7(♭5) G7 Cm7 F9 Fm7/B♭ B♭7

face will flo - wer through the dark-ness of the night, \_\_\_\_\_

Detailed description: This block contains the third line of the musical score, starting at measure 11. The chords indicated are Dm7(♭5), G7, Cm7, F9, Fm7/B♭, and B♭7. The melody continues with half notes and quarter notes. The lyrics 'face will flo - wer through the dark-ness of the night, \_\_\_\_\_' are written below the staff, with a line for a vocal continuation.

17 B♭m7 E♭7 A♭maj7 B♭m7 E♭7 A♭m7

Like the lights of home be - fore me or an

Detailed description: This block contains the fourth line of the musical score, starting at measure 17. The chords indicated are B♭m7, E♭7, A♭maj7, B♭m7, E♭7, and A♭m7. The melody continues with half notes and quarter notes. The lyrics 'Like the lights of home be - fore me or an' are written below the staff.

22 D♭7 E♭/G C7(♯9) Fm7 B♭7 E♭maj7 E♭maj7

an - gel watch - ing o'er me. This will be my

Detailed description: This block contains the fifth line of the musical score, starting at measure 22. The chords indicated are D♭7, E♭/G, C7(♯9), Fm7, B♭7, E♭maj7, and E♭maj7. The melody continues with half notes and quarter notes. The lyrics 'an - gel watch - ing o'er me. This will be my' are written below the staff.

27 E♭maj7 Fm7 Gm7(♭5) C7 Fm7 B♭7 E♭6 C7(♯9) Fm7 B♭7

shin - ing hour 'til I'm with you \_\_\_\_\_ a - gain.

Detailed description: This block contains the sixth line of the musical score, starting at measure 27. The chords indicated are E♭maj7, Fm7, Gm7(♭5), C7, Fm7, B♭7, E♭6, C7(♯9), Fm7, and B♭7. The melody continues with half notes and quarter notes. The lyrics 'shin - ing hour 'til I'm with you \_\_\_\_\_ a - gain.' are written below the staff, ending with a double bar line.

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# My Ship

introduced by Gertrude Lawrence in the musical "Lady In The Dark"

Ira Gershwin

Kurt Weill-1941

My ship has sails that are made of silk, The decks are trimmed with gold, And of  
ship's a - glow with a mil - lion pearls, And ru - bies fill each bin, The\_

5 jam and spice there's a pa - ra - dise in the hold. My ship comes  
sun sits high in a sap-phire sky when my

10 in. I can wait the years, till it ap - pears, One fine day one

14 Spring, But the pearls and such, they won't mean much if there's

17 mis - sing just one thing. I do not care if that day ar - rives, That

21 dream need ne - ver be, If the ship I sing does-n't al - so bring my

25 own true love to me. If the ship I sing does - n't

28 al - so bring my own true love to me.

Copyright © 1941

# My Silent Love

Edward Heyman

Nadin Dana Suesse-1931

Eb<sup>6</sup> Bb<sup>+7</sup> Eb<sup>6</sup> D<sup>7</sup> Db<sup>7</sup> C<sup>7(b9)</sup>  
 I reach for you like I'd reach for a star, Wor-ship-ping you from a -  
 I'm like a flame dy-ing out in the rain, On - ly the ash - es re -

5 Fm<sup>7</sup> Bb<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>  
 far, Li - ving with my si - lent love.  
 main, Smould-'ring like my sil - lent

9 Eb<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Db<sup>7</sup> Ebmaj<sup>7</sup> Cm<sup>7</sup>  
 love. How I long to tell all the things I have

14 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>+7</sup> F<sup>7</sup>  
 planned, Still, it's wrong to tell, you would not un - der -

18 Bb<sup>7</sup> Eb<sup>6</sup> Bb<sup>+7</sup> Eb<sup>6</sup> D<sup>7</sup>  
 stand. You'll go a - long, ne - ver drea-ming I care,

22 Db<sup>7</sup> C<sup>7(b9)</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> C<sup>7(#9)</sup> Fm<sup>7</sup> Bb<sup>7</sup>  
 Lov-ing some-bo - dy some where, Leav-ing me my sil - ent love.

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# Namely You

from the musical "Li'l Abner"

Johnny Mercer

Gene De Paul-1957

B♭maj7
E♭7
Dm7
G7
Cm7
F7
B♭maj7
D7(♯9)

You de-serve a boy who's wil - lin', name - ly me,  
 you de-serve two arms to hold you, name - ly mine,

5
Gm
Gm(maj7)
Gm7
C7
1.  
Cm7
F7
B♭maj7
B♭7

One who'd love to raise my chil - lun' name - ly me,  
 There to com - fort and en - fold you,

9
E♭maj7
/D
Cm7
F7
Am7(b5)
D7(♯9)
Gm7

Co - min' home when the work is o - ver at the close of day,

13
Gm7
C7(b9)
Fmaj7
D7
Gm7
C7
Cm7
F7

I'd be with you all the day, to love, ho - nor, and o - bey. 'Cause

17
2.  
Cm7
F7
Fm7
B♭7
E♭maj7
/D
Cm7
F7
Am7(b5)
D7(b9)

rain or shine, I de-serve some-onesweet and ten-der, bash ful shy and

22
Gm7
A♭7
B♭maj7
E♭7
Dm7
D7(b9)
Gm7
Cm7
F7
B♭6
Cm7/F

true, And I know just the one who'll do, name - ly you.

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# Nancy (With The Laughing Face)

Frank Sinatra mistakenly believed this song

Phil Silvers

was written for his daughter's birthday

Jimmy Van Heusen-1942

Sheet music for "Nancy (With The Laughing Face)" in F major, 4/4 time. The music is written for a single melodic line with lyrics underneath. Chord symbols are provided above the staff.

1. If I don't see her each day\_ I miss her, gee, what a thrill each time I kiss her,  
win-ter and makes it sum-mer, sum-mer could take some les-sons from her,

5. be-lieve me I've got a case,\_\_\_ on Nan-cy with the laugh-ing face.\_\_\_ She takes the  
pic-ture a tom-boy in lace,\_\_\_ that's

9. 2. Cm7 F7 Fm7 Bb7 Eb6 Dm7(b5) G7 | Cm7  
Nan - cy with the laugh-ing face.\_\_\_ Have you ev - er heard mis - sion bells ring

12. Cm7 G7 Cm7 F7 Bb7 /Ab  
- ing? Well she'll give you the ve - ry same glow,\_\_\_ When she

15. Gm7 Cm7 Dm7(b5) G7 Cm7 F7 Fm7 Bb7 C7  
speaks you would think it was sing-ing, Just hear her say hel - lo. I swear to

19. Fm7 Bb7 Ebmaj7 Ab7 Gm7 Gbm7  
good-ness you can't re - sist her, She's migh-ty sweet, and wait till you see her sis-ter,

23. Fm7 Fm7/Eb Dm7(b5) G7 Cm7 F7 Fm7 Bb7 Eb6 C7  
no an-gel could re- place\_\_\_\_\_ Nan-cy with the laugh-ing face.\_\_\_ If I don't

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# Nature Boy

sung by Nat King Cole

Eden Ahbez-1947

Em<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup>(b9) Em<sup>7</sup>

There was a boy,  
then one day,

A ve - ry strange en - chan - ted boy,  
One ma - gic day he passed my way,

4 F#m<sup>7</sup>(b5) B<sup>7</sup>(b9) Em Em(maj7) Em<sup>7</sup> Em<sup>6</sup>

They say he wan - dered ve - ry far,  
While we spoke of ma - ny things, ve - ry far,  
fools and kings,

7 Am<sup>6</sup> Em<sup>7</sup> F#m<sup>7</sup>(b5) B<sup>7</sup> C<sup>7</sup>(b5)

ov - er land and sea,  
this he said to me, A lit - tle shy  
"The great - est thing

10 B<sup>7</sup>(b9) Em<sup>7</sup> C#m<sup>7</sup>(b5)

\_\_\_\_\_ and sad of eye, \_\_\_\_\_  
\_\_\_\_\_ you'll ev - er learn \_\_\_\_\_ But  
Is

13 1. F#7(b9) B<sup>7</sup>(b9)

ve - ry wise \_\_\_\_\_ was he. \_\_\_\_\_ And

2. 17 F#7(b9) B<sup>+</sup>7 Em<sup>7</sup> F#° B<sup>7</sup>

just to love, and be loved \_\_\_\_\_ in re - turn."

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# Nearness Of You, The

from the film "Romance In The Dark"

Ned Washington

Hoagy Carmichael-1938

It's not the pale moon that ex - cites me, That thrills and de - lights me, Oh  
your sweet con-ver - sa - tion, That brings this sen - sa - tion, Oh

no, it's just the near-ness of you. It is - n't  
no,

it's just the near - ness of you. When you're in my

arms and I feel you so close to me, All my wild - est

dreams come true. I need no soft lights to en chant me, If you'll on - ly

grant me the right, To hold you ev - er so tight,

And to feel in the night the near-ness of you.

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# Nica's Dream

Horace Silver-1956

Chords and measures for *Nica's Dream*:

- Measures 1-6: Bbm(maj7), Abm(maj7), Bbm(maj7)
- Measures 7-13: Abm7, Db9, Abm7, Db7, Gb6, Db9, C7(#9), F7
- Measures 14-19: F7(#9), Bbm(maj7), Bbm(maj7), Ebm7/Ab, Ab7
- Measures 20-25: Dbmaj7, Bb7(b9), Eb7, Ebm7, Ab7, Dbmaj9, Em7, A7
- Measures 26-31: Ebm7/Ab, Ab7, Dbmaj7, Bb7(b9), Eb7, Ebm7, Ab7
- Measures 32-38: Dbmaj9, F7(#9), Bbm(maj7), Abm(maj7), Bbm(maj7)
- Measures 39-43: Abm7, Db9, Abm7, Db7
- Measures 44-45: Gb6, Db9, C7(#9), F7(#9), Bbm(maj7)

# Nice Work If You Can Get It

sung by Fred Astaire in the film "A Damsel In Distress"

Ira Gershwin

Gerorge Gershwin-1937

Musical score for the song "Nice Work If You Can Get It". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music with corresponding lyrics. The lyrics are: "Hold - in' hands at the mid - night 'neath a star - ry sky, Strol - lin' with the one girl, sigh - in af - ter sigh, Nice work if you can get it and you can get it if you try. Nice work if you can get ti and you can get it if you try. Just i - ma - gine some - one wait - ing at the cot - tage door, Where two hearts be - come one, Who could ask for a - ny - thing more? Lo - ving one who loves you and then ta - kin' that vow, Nice work if you can get it and you can get it if you try. and if you get it won't you tell me how."

1. 4/4 A<sup>+</sup>7 D<sup>9</sup> G<sup>+</sup>7 C<sup>9</sup> F<sup>13</sup> B<sup>b</sup>9 G<sup>13</sup> G<sup>13</sup>(b<sup>9</sup>)  
 Hold - in' hands at the mid - night 'neath a star - ry sky,  
 Strol - lin' with the one girl, sigh - in af - ter sigh,

5 Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>/C 1.2. F<sup>6</sup>  
 Nice work if you can get it and you can get it if you try.  
 Nice work if you can get ti and you can get it if you try.

9 Dm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 Dm<sup>7</sup> G<sup>13</sup>  
 Just i - ma - gine some - one wait - ing at the cot - tage door,

13 Cm Am<sup>7</sup>(b<sup>5</sup>) Dm<sup>11</sup> G<sup>+</sup>7 Gm<sup>7</sup>/C C<sup>13</sup> Abm<sup>7</sup> Db<sup>7</sup>  
 Where two hearts be - come one, Who could ask for a - ny - thing more?

17 A<sup>+</sup>7 D<sup>9</sup> G<sup>+</sup>7 C<sup>9</sup> F<sup>13</sup> B<sup>b</sup>9 3 G<sup>13</sup> G<sup>13</sup>(b<sup>9</sup>)  
 Lo - ving one who loves you and then ta - kin' that vow,

21 Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>/C F<sup>6</sup>  
 Nice work if you can get it and you can get it if you try.\_\_\_\_  
 and if you

25 D.S. al Coda CODA Eb<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(sus<sup>4</sup>) F<sup>6</sup>  
 get it\_\_\_\_ won't you tell me how.\_\_\_\_

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# Night And Day

from the musical "Gay Divorce"

Cole Porter 1932

Night and day, \_\_\_\_\_ you are the one, \_\_\_\_\_ On - ly you, \_\_\_\_\_ 'neath the  
 (day) \_\_\_\_\_ why is it so, \_\_\_\_\_ That this long - ing for you

6 B $\flat$ 7 E $\flat$ ma $\flat$ 7 E $\flat$ 6 Cm7 Am7(b5) A $\flat$ m7 Gm7  
 moon or un-der the sun, \_\_\_\_\_ Whe-ther near to me or far, \_\_\_\_\_ It's no mat-ter, dar-ling,  
 follows wher-ev - er I go? \_\_\_\_\_ In the roar-in' traf-fic's boom, \_\_\_\_\_ In the si-lence of my

12 F $\sharp$ ° Fm7 B $\flat$ 7 B $\flat$ +7 E $\flat$ ma $\flat$ 7 1. E $\flat$ 6  
 where you are, \_\_\_\_\_ I think of you \_\_\_\_\_ day and night. \_\_\_\_\_ Night and day,  
 lone - ly room, I think of you \_\_\_\_\_ day and night. \_\_\_\_\_

17 2. E $\flat$ 6 G $\flat$ ma $\flat$ 7 G $\flat$ 6 E $\flat$ ma $\flat$ 7 E $\flat$ 6 G $\flat$ ma $\flat$ 7  
 Night and day, \_\_\_\_\_ un-der the hide of me \_\_\_\_\_ There's an oh, such a hun-gry yearn

23 G $\flat$ 6 E $\flat$ ma $\flat$ 7 E $\flat$ 6 Am7(b5) A $\flat$ m7  
 - in' burn - in' in side of me, \_\_\_\_\_ And it's tor-ment won't be through\_ till you

28 Gm7 F $\sharp$ ° Fm7  
 let me spend my life ma - kin' love\_ to you, day and night, \_\_\_\_\_

31 Fm7/B $\flat$  Ema $\flat$ 7 E $\flat$ 6  
 \_\_\_\_\_ night and day. \_\_\_\_\_ Night and day

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# Night Has A Thousand Eyes, The

theme from film of the same name

Buddy Bernier

Jerry Brainin-1948

Don't whis - per things to me you don't mean,  
ro - mance may have cooled in the past,

For words deep down in- side can be seen by the night, The night  
My love for you will be ev - er - last - ing and bright, As bright

has a thou-sand eyes, And it knows a truth-ful heart  
as the star - lit skies, And the won - drous night

from the one that lies. The I've lived my life  
that has a thous- sand eyes.

walk- ing through a dream, For I knew that I would find this

mo - men su- preme, A night of bliss and ten - der sighs,

And the smil - ing down of a thou- sand eyes. Don't

Copyright © 1948

# Night In Tunisia, A

Gillespie, D.

The bass line of 'The Sound of Silence' is shown in 4/4 time. It consists of two measures, each repeated twice. The first measure is in E-flat major (two flats) and the second is in D minor (one flat). The notes are: E-flat, G, A, B-flat, A, G, E-flat. The first measure is marked with an E-flat 7 chord, and the second with a D minor 6 chord.

9  $E_b^7$   $Dm^6$   $E_b^7$   $Dm^6$   $E_b^7$

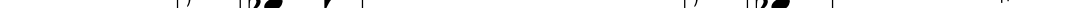
14 Dm<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7(b9)</sup> 1. Dm<sup>6</sup> 2. Dm<sup>6</sup> Am<sup>7(b5)</sup>

19 D7(b9) Gm7 Gm7(b5)

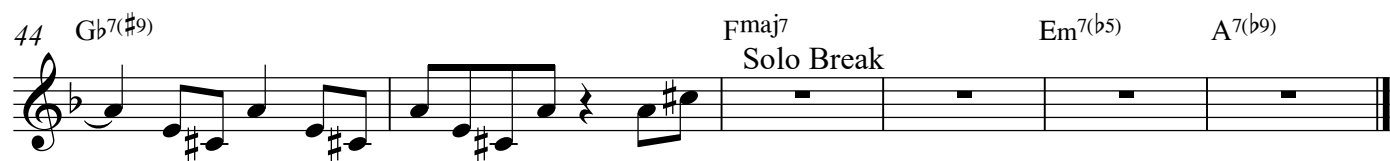
The musical notation for Example 19 is a single staff in G minor. It begins with a D7(b9) chord, followed by a Gm7 chord, and then a Gm7(b5) chord. The melody consists of eighth and quarter notes, ending with a triplet of eighth notes.

23 C<sup>7</sup>(b9) Fmaj7 Em<sup>7</sup>(b5) A<sup>7</sup>(b9) Eb<sup>7</sup>

27 Dm<sup>6</sup> Eb<sup>7</sup> 3 Dm<sup>6</sup> Eb<sup>7</sup> 3 Dm<sup>6</sup>



2



# Nightingale Sang In Berkeley Square, A

Eric Maschwitz

Manning Sherwin-1939

$E\flat\text{maj}7$   $C\text{m}^7$   $B^7$   $B\flat\text{m}^7$   $E\flat^7$   $A^7(b5)$   $A\flat\text{maj}7$   $G^7$   $C\text{m}^7$   $A\flat\text{m}^6$

That cer-tain night, The night we met, There was ma-gic a-broad in the air, There were  
 may be right, I may be wrong, But I'm per-fect-ly will-ing to swear,\_\_\_\_ That

5  $G\text{m}^7/B\flat$   $F\text{m}^7/B\flat$   $E\flat/B\flat$   $A\flat\text{m}^7$   $D\flat^7$   $G\text{m}^7$   $C^7(\sharp 9)$   $F\text{m}^7$   $B\flat^7$  | 1.  $E\flat^6$   $C\text{m}^7$

an - gels din - ing at the Ritz, And a night-in-gale sang in Berke - ley Square.  
 when you turned and smile at me a night-in gale sang in Berke - ley

10  $F\text{m}^7$   $B\flat^7$  | 2.  $E\flat^7$   $C\text{m}^7/B\flat$   $A\text{m}^7(b5)$   $D^7$  |  $G\text{maj}7$   $E\text{m}^7$

I Square.\_\_\_\_ The moon that lin-gered ov - er

14  $A\text{m}^7$   $D^7$   $B\text{m}^7$   $B\flat^\circ$   $A\text{m}^7$   $D^7$   $G\text{maj}7$   $E\text{m}^7$

Lon-don town, Poor puz zled moon he wore a frown, How could he know we two were

18  $A\text{m}^7$   $D^7$   $G\text{m}^7$   $C^7$   $F\text{m}^7$   $B\flat^7$   $E\flat\text{maj}7$   $C\text{m}^7$   $B^7$

so in love, The whole damned world seemed up - side down. The streets of town were

22  $B\flat\text{m}^7$   $E\flat^7$   $A^7(b5)$   $A\flat\text{maj}7$   $G^7$   $C\text{m}^7$   $A\flat\text{m}^6$   $G\text{m}^7/B\flat$   $F\text{m}^7/B\flat$

paved with stars, It was such a ro-man-tic af - fair, as we kissed and said good

26  $E\flat\text{maj}7/B\flat$   $A\flat\text{m}^7$   $D\flat^7$   $G\text{m}^7$   $C^7(\sharp 9)$   $F\text{m}^7$   $B\flat^7$   $E\flat^6$   $C\text{m}^7$   $F\text{m}^7$   $B\flat^7$

night,\_\_\_\_ a night-in gale sang in Berke - ley square.\_\_\_\_

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# No Moon At All

R.Evans

David Mann-1947

Dm A7/C# C°  
 No moon at all, what a night, Ev - en light-ning bugs have  
 Don't make a sound, it's so dark, Ev - en Fi - do is a -  
 4 G/B Bb° Dm/A Bb7 A7  
 dimmed their light, Stars have dis - ap - peared from sight and there's no moon at all.  
 afraid to bark, What a per - fect chance to park, and there's no moon at all.  
 7 1. Dm6 F7/C Bb7 A7 2. Dm Dm D9  
 Should we want at - mos - phere,  
 13 G9 C13  
 for in - spi - ra - tion, dear, One kiss will make it clear, That to -  
 17 Fmaj7 Bbmaj7 Em7(b5) Eb9(#11) Dm  
 night is right and bright moon-light might in - ter - fere. No moon at all  
 20 A7/C# C° G/B  
 up a - bove, This is no - thing like they told us of,  
 23 Bb° Dm/A Bb7 A7 Dm  
 Just to think we fell in love, when there's no moon at all.

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# Nuages

Django Reinhardt-1946

1 Bbm7 Eb7 Am7(b5) D7(b5) Gmaj7 Am7 Bm7

5 Bbm7 Eb7 Am7(b5) D7(b9) Gmaj7 G6 Cmaj7 B7 F#m7(b5)

10 B7 Em7 B+7 Em7 A7 Ab7 A7

15 D7 Am7 D7 Bbm7 Eb7 Am7(b5) D7(b9) Gmaj7

20 G6 Ebm7 Ab7 Dm7(b5) G7(b9) Cmaj7 Am7

25 Cm7 F7 Gmaj7 Am7 Bm7

29 Bbm7 Eb7 Am7(b5) D7(b9) Gmaj7 G6

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# Oh, Lady Be Good

from the musical "Lady Be Good"

Ira Gershwin

George Gershwin-1924

Gmaj7 C7 G C9 Bm7 Bb7

Oh, I am so love - ly fly la - dy be good, Oh, So, mis - un - der - stood, So,

5 Am7 D7 Ab7(#9) 1. G6 Em7 Am7 D7

la - dy be good to me. la - dy be good to

9 2. G6 Dm7 Db7 Cmaj7 C#o G6/D

me. Oh, please have some pi - ty,

14 G6 Em Em(maj7) Em7 A7 Am7 D7

I'm all a - lone in this big ci - ty, I tell you

19 Gmaj7 C7 G C9 Bm7 Bb9(#11)

I'm just a lone - some babe in the wood, So

23 Am7 D7 Ab7(#9) G6 Em7 Am7 D7

la - dy be good to me.

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# Old Devil Moon

from the musical "Finian's Rainbow"

E.Y. Harburg

Burton Lane-1947

F<sup>6</sup> Cm<sup>7</sup>/F F<sup>6</sup> Cm<sup>7</sup>/F F<sup>6</sup>maj<sup>7</sup>

I look at you and sud - den - ly, Some-thing in your eyes I see,

6 Cm<sup>7</sup>/F F<sup>6</sup>maj<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>maj<sup>7</sup>

Soon be-gins be-witch-ing me, It's that Old De vil Moon that you

11 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup><sup>6</sup> C<sup>7</sup> F<sup>6</sup> F<sup>6</sup> Cm<sup>7</sup>/F

stole from the skies, It's that Old De-vil Moon in your eyes. You and your glance

17 F<sup>6</sup> Cm<sup>7</sup>/F Cm<sup>7</sup> D<sup>6</sup>maj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

make this ro- mance too hot to han - dle, Stars in the night

21 Dm<sup>7</sup>/A A<sup>b</sup><sup>o</sup> G<sup>7</sup> A<sup>b</sup><sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>(sus4) F<sup>6</sup>

bla-zing their light can't hold a can - dle to your raz-zle daz-zle. You've

26 Cm<sup>7</sup>/F F<sup>6</sup> Cm<sup>7</sup>/F F<sup>6</sup>maj<sup>7</sup> Cm<sup>7</sup>/F F<sup>6</sup>maj<sup>7</sup> Dm<sup>7</sup>

got me fly-in' high and wide, On a ma-gic car-pet ride, Full of but-ter-flies in - side.

32 Cm<sup>7</sup> F<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup><sup>7</sup>

Wan-na cry, wan-na croon, Wan-na laugh like a loon, It's that Old De-vil Moon

38 G<sup>b</sup><sup>6</sup> C<sup>7</sup> F<sup>6</sup> F<sup>6</sup> Cm<sup>7</sup>/F F<sup>6</sup> F<sup>6</sup> Cm<sup>7</sup>/F

in your eyes. Just when I think I'm free as a dove,

43 F<sup>6</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>m<sup>7</sup> A<sup>b</sup><sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

Old de-vil Moon deep in your eyes blinds me with love.

# Old Folks

Robison, W.

Dm<sup>7(b5)</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Db<sup>7</sup>  
 Ev - ry - one knows hime as old folks, like the sea - sons he comes and he'll go,  
 leav - ing his spoon\_ in his cof - fee, tucks his nap - kin up un - der his chin,  
 4 G<sup>+</sup><sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> /Ab Gm<sup>7(b5)</sup> C<sup>7</sup>  
 — just as free as a bird\_ and as good as his word,\_ that's  
 — and his own corn cob pipe\_ is so mel - low, hits right,\_ but  
 7 1. Cm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>  
 why ev - ry - bo - dy loves him so. — Al - ways  
 2. F<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup>  
 you need - n't be a - shamed of him. — In the  
 Ebmaj<sup>7</sup> Bb<sup>+</sup><sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Db<sup>7</sup>  
 ev - nings af - ter sup - per, what stor - ies he\_ tells, How he  
 Ebmaj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
 held his speech at Get - tys - burg for Lin - coln that day, you know I\_ know that one  
 Bbm<sup>7</sup> Eb<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Eb<sup>7</sup>  
 so well. One thing we don't know\_ a - bout old folks, did he  
 Abmaj<sup>7</sup> Eb<sup>7</sup> G<sup>+</sup><sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> /Ab  
 fight for the blue\_ or the gray?\_ But he's so de - mo - cra - tic and  
 Gm<sup>7(b5)</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup>  
 so dip - lo - ma - tic we al - ways let him have his way. —

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# On A Clear Day (You Can See Forever)

from a musical of the same name

Alan J. Lerner

Burton Lane-1965

On a clear day, \_\_\_\_\_ rise and look a-round you, \_\_\_\_\_ and you'll see who \_\_\_\_\_

6 \_\_\_\_\_ you are, \_\_\_\_\_ On a clear day, \_\_\_\_\_ how it will a-stound you, \_\_\_\_\_

12 \_\_\_\_\_ that the glow of your be - ing out - shines ev - ry star. You'll feel

17 part of \_\_\_\_\_ ev - ry moun - tain, sea, and shore, \_\_\_\_\_ You can

21 hear from far and near, a world you've ne-ver heard be- fore, \_\_\_\_\_ And on a

25 clear day, \_\_\_\_\_ on that clear day, \_\_\_\_\_ you can see for ev - er, and

31 ev - er, and ev - er, and ev - er more. \_\_\_\_\_ On a

# (I'd Like To Get You) On A Slow Boat To China

Frank Loesser-1948

B♭maj7 B° Cm7 C#°

I'd like to get you on a slow boat to Chi-na,  
Out on the bri-ny with the moon big and shi-ny,

5 B♭/D D7 E♭maj7 Dm7(b5) G7

All to my - self a - lone,  
Mel - ting your heart of stone,

9 1. Cm7 C#° Dm7 A♭7 G7

Get you and keep you in my arms ev - er - more,

13 C7 Gm7 C7 Cm7 G♭9 F9

Leave all your lov - ers weep-ing on the far - a-way shore.

17 2. Cm7 A♭7 Cm7(b5) G7

I'd love to get you on a slow boat to Chi-na,

21 Cm7 F13(b9) B♭6

All to my - self a - lone.

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# On The Street Where You Live

from the musical "My Fair Lady"

Alan J. Lerner

Frederick Loewe-1956

B $\flat$ 6 E $\flat$ maj7 Dm7 Cm7 F7 B $\flat$  E $\flat$  B $\flat$ /D Cm7 F7

I have of - ten walked down the street be - fore, But the  
li - lac trees in the heart of town? Can you

5 B $\flat$ maj7 E $\flat$ 9(#11) Dm7 D $\flat$ ° Cm7 F7 G7

pave - ment al - ways stayed be - neath my feet be - fore. All at  
hear a lark in a - ny o - ther part of town? Does en -

9 Cm9 /B $\flat$  Am7(b5) D7 Gm7 C7

once am I sever - ral sto - ries high, Know - ing  
chant - ment pour out of ev - ry door? No it's

13 Cm7 F7 /E $\flat$  Dm11 G7 Cm7 F7(sus4)

I'm on the street where you live. Are there  
just on the

17 F7 B $\flat$ 6 A $\flat$ 9 B $\flat$ 6 Am11

street where you live. And oh,

21 D7 E $\flat$ 6 B $\flat$ 13(b9) E $\flat$ maj7 A $\flat$ 13 E $\flat$ m13

the to - wer - ing feel - ing just to know

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25  $A\flat^7$   $B\flat^6$   $E^7(\sharp^{11})$

— some - how you are near, — The o -

29  $A^{13}(\flat^9)$   $E\flat^{11}$   $B\flat^9(\sharp^{11})$   $A^7(\text{sus}4)$   $A^{13}/G$   $F\sharp m^7$   $B^7(\flat^9)$

- ver - po - wer - ing feel - ing — that an - y se - cond you may

33  $E\flat m^7$   $A^+7$   $D\flat m^7$   $G^9$   $C\flat m^6$   $F^7(\text{sus}4)$   $B\flat^6$   $E\flat maj^7$

sud - den - ly ap - pear. — Peo - ple stop and stare, —

37  $D\flat m^7$   $C\flat m^7$   $F^7$   $B\flat$   $E\flat$   $B\flat/D$   $C\flat m^7$   $F^7$   $B\flat maj^7$   $E\flat^9(\sharp^{11})$

— they don't bo - ther me, — For there's no - where else on

41  $D\flat m^7$   $D\flat^\circ$   $C\flat m^7$   $F^7$   $G^7$   $C\flat m^9$   $/B\flat$

earth that I would ra - ther be, — Let the time go by, —

45  $A\flat m^7(\flat^5)$   $D^7$   $G\flat m^7$   $C^7$   $C\flat m^7$

— I won't care if I — Can be here on the

49  $F^7(\flat^9)$   $B\flat^6$   $G^7(\sharp^9)$   $C\flat m^7$   $F^7$

street where you live. —

# On The Sunny Side Of The Street

from the musical "Lew Leslie's International Revue"

Dorothy Fields

Jimmy McHugh-1930

4/4

C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup> F<sup>6</sup> Bb<sup>9</sup>(#11)

Grab your coat and grab your hat, Leave your wor - ries on the door - step,  
hear a pit - ter pat? And that hap - py tune is your step,

5 C<sup>6</sup> D<sup>13</sup> D#<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup> 1. C<sup>6</sup> C#<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup>

Just di - rect your feet to the sun - ny side\_ of the street. Can't you  
Life can be so sweet on the sun - ny side\_ of the

9 2. C<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> C<sup>9</sup>

stret. I used to walk in the shade,\_ With those blues on pa - rade,

13 F<sup>6</sup> F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

But I'm not a - fraid\_ This Ro - ver crosed o - ver. If I

18 C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup> F<sup>6</sup> Bb<sup>9</sup>(#11)

ne - ver have a cent, I'd be rich as Rock - e - fel - ler,

22 C<sup>6</sup> D<sup>13</sup> D#<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>

Gold dust at my feet, on the sun - ny side of the street.

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# On the Trail (Grand Canyon Suite)

Ferde Grofe-1931

Chord progression for measures 1-18:

- Measures 1-4: F<sup>6</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Measure 5: Fmaj<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>
- Measures 9-12: Fmaj<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>(#9) (triple), Gm<sup>7</sup>, C<sup>7</sup>
- Measures 13-16: A<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>
- Measures 17-18: Gm<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, D<sup>7</sup>(b9), Gm<sup>7</sup>, C<sup>7</sup>

The score is written in 4/4 time with a key signature of one flat (B-flat). It features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and triplets. Chord symbols are placed above the staff to indicate the harmonic structure.

# Once I Loved (O Amor em Paz)

Ray Gilbert

Antonia Carlos Jobim-1960

Gm<sup>7</sup> C<sup>+9</sup> Fmaj<sup>7</sup> F<sup>♯</sup> Gm<sup>7</sup>

Once I loved, And I gave so much love to this  
 Then one day, From my in - fi - nite sad-ness you

6 G<sup>♯</sup> Fmaj<sup>7</sup> Fm<sup>7</sup> B<sup>♭</sup>+<sup>9</sup> E<sup>♭</sup>maj<sup>7</sup>

love, It was the world to me, Once I cried,  
 came, And brought me love a - gain, Now I know,

12 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup> 1. Dmaj<sup>7</sup>

At the thought I was fool-ish and proud, And let you say good- bye..  
 That no mat - ter what-ev - er be - falls, I'll ne - ver

16 D<sup>7</sup> 2. Dmaj<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> F<sup>7</sup> B<sup>♭</sup>maj<sup>7</sup>

let you go, I will hold you close, Make your stay,

22 B<sup>°</sup> B<sup>♭</sup>m<sup>6</sup> D<sup>7</sup>/A

Be-cause love is the sad-dest thing, when it goes a- way,

26 A<sup>♭</sup>7(b<sup>5</sup>) G<sup>7</sup> Gm<sup>7</sup> A<sup>+</sup> Dm D<sup>7</sup>

Be-cause love is the sad-dest thing when it goes a- way.

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# Once In A While

Bud Green

Michael Edwards-1937

Once in a while \_\_\_\_\_ will you try to give one lit - tle thought to me,  
 Once in a while \_\_\_\_\_ will you dream of the mo - ments I shared with you,

5 
  
 Though some - one else may be near - er your heart. \_\_\_\_\_  
 Mo - ments be - fore we two drift - ed a -

9 
  
 part. \_\_\_\_\_ In love's smoul - der - ing em - ber one spark may re -

14 
  
 main, If love still can re - mem - ber the spark may burn a - gain.

19 
  
 I know that I'll \_\_\_\_\_ be - con - tent - ed with yes - ter - day's mem - o - ry,

23 
  
 Know - ing you think of me once in a while. \_\_\_\_\_  
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# One For My Baby (and One More for the Road)

from the film "The Sky's The Limit"

Johnny Mercer

Harold Arlen-1943

Cmaj7 Gm7 Cmaj7 Dm7 Cmaj7 Gm7

It's quar - ter to three, there's no - one in the place ex - cept you and me,\_\_\_\_\_

4 Cmaj7 Gm7 Cmaj7 Gm7 Cmaj7 Dm7 Cmaj7 Gm7

So set 'em up Joe, I got - ta lit - tle sto - ry you ought-ta know,\_\_\_\_\_

8 C9 C+7 Fmaj7 Cm7 Fmaj7 Bb9 Cmaj7 Dm7

We're drink-in' my friend, to the end of a brief e - pi - sode,\_\_\_\_\_

12 Em7 Dm7 C6 E+7 A7(#11) Dm7 G7(sus4) C6 Am7

Make it one for my ba - by and one more for the road.

16 F#m7(b5) B+7 E#maj7 Bm7 E#maj7 F#m7

I got the rou - tine, so drop a - no - ther nick - el  
that's how it goes, Joe, I know you're get - tin' pret - ty

19 E#maj7 Bm7 E#maj7 Bm7 E#maj7 Bm7

in the ma - chine, I'm feel - in' so bad, wish  
an - xious to close, So thanks for the cheer, I

22 Emaj7 F#m7 Emaj7 Bm7 E9 Bb7

you'd make the mu - sic pret - ty and sad, \_\_\_\_\_ Could  
hope you did - n't mind my bend - in' your ear, \_\_\_\_\_ This

25 Amaj7 Em7 Amaj7 D7 Emaj7 F#m7

tell you a lot, \_\_\_\_\_ but you've got \_\_\_\_\_ to be true to your code, \_\_\_\_\_  
torch that I found \_\_\_\_\_ must be drowned or it soon might ex - plode, \_\_\_\_\_

28 G#m7 F#m7 E6 G#+7 C#7(#11) F#m7 B7(sus4) E6 C7

\_\_\_\_\_ So make it one for my ba - by and one more for the road.  
\_\_\_\_\_ So make it one for my ba - by \_\_\_\_\_ and

32 Bm7 Bb7 A7 Em7 A7 Em7

You'd ne - ver know it but bud-dy I'm a kind of po - et and I

35 G#m7 C#m7 C7 Bm11 Bb9(#11) A7 Em7

got a lot of things to say, \_\_\_\_\_ And when I'm gloo - my, you

38 A7 Em7 G#m7 G° B+7 G+7 D.S. al Coda

sim-ply got-ta lis - ten to me till it's all talked a - way, \_\_\_\_\_ Well

41 CODA F#m7 B7(sus4) D9(#11) C#7 F#m9 B13 E6

one more for the road, That long, long road, \_\_\_\_\_

# One Note Samba

Jobim

Antonio Carlos Jobim-1960

1 Dm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup>

This is just a lit - tle sam - ba built up - on a sin - gle note,

4 B<sup>7</sup>(b5) Dm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup>

— Oth - er notes are bound to fol - low but the root is still\_ that note,

8 B<sup>7</sup>(b5) Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup>

— Now this new one is\_ the con - se-quence of the one we've just\_ been through,

12 Ab<sup>7</sup> Dm<sup>7</sup> Db<sup>7</sup> Cm<sup>7</sup> B<sup>7</sup>(b5) Bb<sup>6</sup>

— As I'm bound to the un - a - void - a-ble con-se quence of you!

17 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

There's so ma-ny peo-ple who can talk and talk and talk and just say no - thing or near-ly

20 Dbm<sup>7</sup> Gb<sup>7</sup>

no - thing, I have used up all the scale I know and at the end I've come to

23 Bmaj<sup>7</sup> Cm<sup>7</sup>(b5) B<sup>7</sup>(b5) Dm<sup>7</sup>

no - thing or near - ly no - thing. So I came back to\_ my first

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26       $\text{Db}^7$                        $\text{Cm}^7$                        $\text{B}^7(\text{b}5)$                        $\text{Dm}^7$                        $\text{Db}^7$

—note as I must come back to you,— I will pour in to— that one—note all the

31       $\text{Cm}^7$                        $\text{B}^7(\text{b}5)$                        $\text{Fm}^7$                        $\text{Bb}^7$                        $\text{Eb}^{\text{maj}7}$

love I feel for you,— A-ny-one who wants the wholeshow, Re mi fa sol la— si do,

36       $\text{Ab}^7$                        $\text{Db}^6$                        $\text{C}^7$                        $\text{B}^{\text{maj}7}$                        $\text{Bb}^6$

— He will find him- self—with no—show, bet-ter play the note you know.

# Our Delight

Dameron, Tadd

1.  $B^7(\sharp 11)$   $Bb^7(\sharp 11)$   $A^7$   $A^b\text{maj}^7$   $Cm^7$   $F^7$

5  $Bb^7$   $Bbm^7/D^b$   $D^\circ$   $A^b6/E^b$   $F^7(\sharp 9)$  1.  $D^b$   $E^b7$   $A^b6$   $F^7$

9 2.  $Bbm^7$   $E^b7$   $A^b\text{maj}^7$   $Ebm^7$   $A^b7$   $D^b\text{maj}^7$   $Bbm^7$

13  $Fm^7$   $B^7(b5)$   $D^bm^7$   $G^b7$   $Cm^7$   $F^7$   $Bm^7$   $E^7$   $Bbm^7$   $E^b7$   $B^7$

18  $Bb^7(\sharp 11)$   $A^7$   $A^b\text{maj}^7$   $Cm^7$   $F^7$

22  $Bb^7$   $Bbm^7/D^b$   $D^\circ$   $A^b6/E^b$   $F^7(\sharp 9)$

25  $Bbm^7$   $E^b7$   $A^b6$   $F^7(\sharp 9)$  D.S. al CODA  $Bbm^7$   $E^b7$   $A^b\text{maj}^7$

# Out Of Nowhere

sung by Bing Crosby in the films "Confessions Of A Co-Ed" and "Surrender Dear"

Edward Heyman

Johnny Greene-1931

Gmaj7 Bbm7 Eb7 Bbm7 Eb7

You came to me from out of no - where, You  
If you should go back to your no - where, Leav -

5 Gmaj7 Gmaj7 Bm7 E7 Bm7 E7

took my heart and found it free,  
ing me with just a me - mo - ry,

9 1. Am7 Bm7(b5) E7(#9) Am7

1.  
Won-der - ful dreams, won-der - ful schemes, from no - where,

13 Eb7 Eb7 Am7 D7

Make ev - ry hour as sweet as a flo - wer to me.

17 2. Am7 Bm7(b5) E7 Am7 F7(b5)

2.  
I'll al - ways wait for your re - turn out of no - where,

21 Bm7 Bb° Am7 D7 G6 Am7 D7

Ho - ping you bring your love to me.

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# Over The Rainbow

sung by Judy Garland in the film "The Wizard Of Oz"

E.Y. Harburg

Harold Arlen-1939

$E_b^{maj7}$   $A_b^7$   $D^7(b9)$   $Gm^7$   $Fm^7$   $Em^7$   $A^7(b5)$   $A_b^{maj7}$   $Am^7(b5)$   $D^7$   $Gm^7$   $C^{+9}$   $C^7(b9)$   
  
 Some - where o - ver the rain - bow way up are high,  
 Some - where o - ver the rain - bow skies are blue,

5  $Fm^7$   $Abm^7$   $Db^7$   $E_b^{maj7}$   $E_b^7$   $C^7$  1.  $B^7(b5)$   $B_b^7$   $B_b^7(b9)$   $E_b^{maj7}$   $Fm^7/B_b$   
  
 There's a land that I dreamed of once in a lu - la - by.  
 And the dreams that you dare to

9 2.  $B^7(b5)$   $B_b^7$   $E_b^{maj7}$   $E_b^{maj7}$   
  
 dream real - ly do come true. Some day I'll wish up - on a star and

12  $Fm^7/B_b$   $Gm^7$   $C^7$   $F\#m^7$   $B^7$   $Fm^7$   $B_b^7$   
  
 wake up where the clouds are far be - hind me, Where

15  $E_b^{maj7}$   $Cm^7$   $/B_b$   $Am^7(b5)$   $D^7(\#9)$   $Gm^7$   $G_b^\circ$   
  
 trou-bles melt like le-mon drops a - way a-bove the chim-ney tops that'swhere you'll

18  $Fm^7$   $B_b^7$   $Am^7(b5)$   $D^7(b9)$   $Gm^7$   $Fm^7$   $Em^7$   $A^7(b5)$   
  
 find me. Some - where o - ver the rain - bow

21  $A_b^{maj7}$   $Am^7(b5)$   $D^7$   $Gm^7$   $C^{+9}$   $C^7(b9)$   $Fm^7$   $Abm^7$   $Db^7$   
  
 blue - birds fly, Birds fly

24  $E_b^{maj7}$   $Db^7$   $C^7$   $B^7(b5)$   $B_b^7$   $B_b^7(b9)$   $E_b^{maj7}$   $Fm^7/B_b$   
  
 o - ver the rain - bow. Why, then, oh, why can't I?

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# Party's Over, The

sung by Judy Holiday in the musical "Bells Are Ringing"

Betty Comden, Adolph Green

Jule Styne-1956

B $\flat$ 7 B $\flat$ 11 B $\flat$ 7(b9) E $\flat$ maj7 Cm7 Fm7 B $\flat$ 7 B $\flat$ 7(b9) E $\flat$ maj7 Cm7

The par - ty's o - ver, \_\_\_\_\_ It's time to call it a day, \_\_\_\_\_  
o - ver, \_\_\_\_\_ The can - dles fli - cker and dim, \_\_\_\_\_

4 Fm7 B $\flat$ 7 B $\flat$ 7(b9) E $\flat$ maj7 Fm7 Gm11 A $\flat$ maj7

— They've burst your pret - ty bal-loon and ta - ken the moon a -  
— You danced and dreamed through the night, It seemed to be right just

7 1. B $\flat$ m7 E $\flat$ 7 A $\flat$ 6 D $\flat$ 7

way. \_\_\_\_\_ It's time to wind up \_\_\_\_\_ the mas - quer -

11 E $\flat$ maj7 Cm7 Dm7 G7 C7 F7 B $\flat$ 7 B $\flat$ 11 B $\flat$ 7(b9)

ade. \_\_\_\_\_ Just make your mind up, \_\_\_\_\_ The pi-per must be paid. The par - ty's

2. B $\flat$ m7 E13(#11) E $\flat$ 7 A $\flat$ maj7 Fm7 B $\flat$ 7 G7

be - ing with him, \_\_\_\_\_ Now you must wake up, \_\_\_\_\_ All dreams must end, \_\_\_\_\_

C7 Fm7 B $\flat$ 7 B $\flat$ 7(b9) E $\flat$ maj7 A7(b5)

— Take off your make - up, \_\_\_\_\_ The par - ty's o - ver, \_\_\_\_\_

A $\flat$ maj7 Gm7 G $\flat$ 13 Fm7 B $\flat$ 7 B $\flat$ 7(b9) E $\flat$ 6

— It's al o - ver \_\_\_\_\_ my friend. \_\_\_\_\_

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# Peace

Horace Silver-1959

Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> C<sup>7</sup>

3 Bmaj<sup>7</sup> Cm<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup>(b<sup>9</sup>) Bbmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

6 Amaj<sup>7</sup> F#m<sup>7</sup> Ebm<sup>7</sup>(b<sup>5</sup>) Ab<sup>7</sup>(b<sup>9</sup>) Dbmaj<sup>7</sup>

9 C<sup>7</sup>(#<sup>9</sup>) B<sup>7</sup>(b<sup>5</sup>) Bbmaj<sup>7</sup>

# Pennies From Heaven

sung by Bing Crosby in the film of the same name

Johnny Burke


Arthur Johnston-1936

C<sup>6</sup> F<sup>7</sup> Em<sup>7</sup> Eb<sup>°</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> F<sup>7</sup>




Ev - ry time it rains it rains pen-nies from hea - ven, — Don't you know each

6 Em<sup>7</sup> Eb<sup>°</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



cloud con tains pen-nies from hea - ven. — You'll find your for-tune fal - ling

11 Fmaj<sup>7</sup> F<sup>9</sup> E<sup>9</sup> Eb<sup>9</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>




all o - ver town, Be sure that your um-brel - la is up-side down.

17 F#m<sup>7</sup>(b5) Fm<sup>7</sup> Em<sup>7</sup> Eb<sup>°</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>



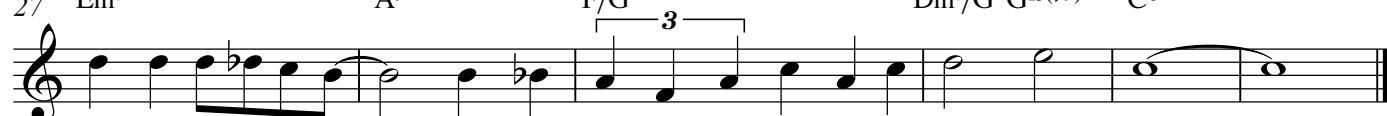
Trade them for a pack-age of sun-shine and flo - wers, — If you want the

22 C<sup>9</sup> Fmaj<sup>7</sup> F<sup>6</sup> Fmaj<sup>7</sup> Bb<sup>9</sup>(#11) Fm<sup>7</sup>



things you love you must have sho- wers, — So when you hear it thun-der

27 Em<sup>7</sup> A<sup>9</sup> F/G 3 Dm<sup>7</sup>/G G<sup>13</sup>(b9) C<sup>6</sup>

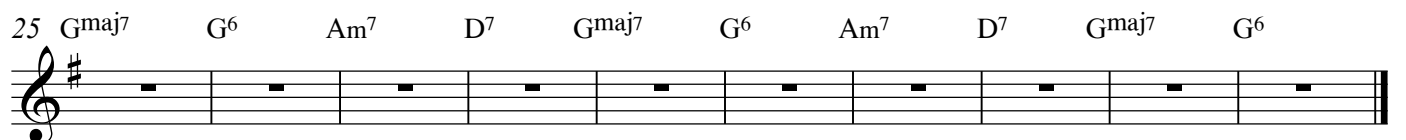
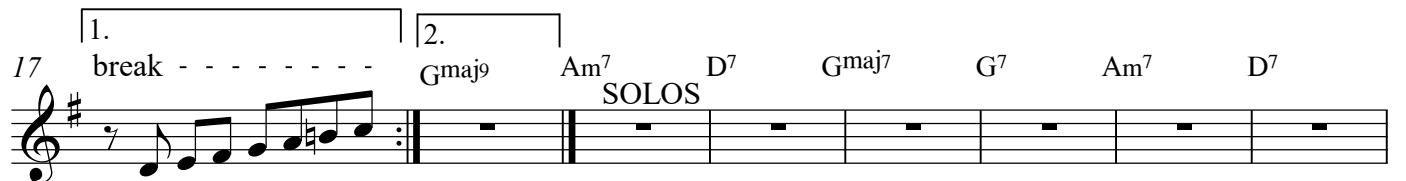


don't run un-der a tree, — There'll be pen-nies from hea-ven for you and me. —

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# Pent Up House

Rollins, Sonny





# People

sung by Barbra Steisand in the musical "Funny Girl"

Bob Merrill

Jule Styne-1963

Peo - ple \_\_\_\_\_ peo-ple who need peo - ple, \_\_\_\_\_ are the  
Lo - vers \_\_\_\_\_ are ve - ry spe - cial peo - ple, \_\_\_\_\_ they're the

5 Bb(sus4) Bbmaj7 1. Am7 D7  
luck - i - est peo - ple \_\_\_\_\_ in the world, \_\_\_\_\_ We're  
luck - i - est peo - ple \_\_\_\_\_ in the

9 Gm(maj7) C13(#11) Gm(maj7) C13(#11)  
chil - dren, \_\_\_\_\_ need-ing o - ther chil - dren, \_\_\_\_\_ And yet

13 Gm7(b5) C7 Am7 Dm7/C G7/B Bbm7 F/A Ab°  
let - ting our grown up pride hide all the need in - side, Act - ing

17 Gm7 C7 E F Cm7 F+7  
more like chil - dren than chil - dren. \_\_\_\_\_

21 2. Fm7/Bb Bb7 Ebmaj7 Dm11 Cm7 F7  
world, \_\_\_\_\_ With one per - son, \_\_\_\_\_ one ve - ry spe - cial

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25  $B\flat^6$   $Fm^7/B\flat$   $B\flat^7$   $E\flat^6$   $B\flat/D$   $Cm^7$   $F^7$

per - son, \_\_\_\_\_ A feel - ing deep in your soul \_\_\_\_\_ says you were

29  $B\flat^6$   $C^7$   $D\flat^\circ$   $B\flat^6/D$   $Fm^7$   $Cm^7$   $F^7$

half now you're whole, \_\_\_\_\_ No more hun-ger and thirst, but first be a per-son who needs

33  $B\flat^{maj7}$   $Gm^7$   $Cm^7$   $B\flat^7$  D.S. al CODA  $B\flat^{maj7}$   $Fm^7/B\flat$   $B\flat^7$   $E\flat^{maj7}$   $Dm^7$

peo - ple, peo-ple who need peo - ple \_\_\_\_\_

38  $Cm^7$   $F^7(sus4)$   $F^7(b9)$   $B\flat^{maj7}$   $G^+7$   $Cm^7$   $B\flat^6/D$   $E\flat^{maj7}$   $F^9(sus4)$   $B\flat^6$

\_\_\_\_\_ are the luck - i - est peo - ple in the world. \_\_\_\_\_

# Perdido

Tizol, Juan

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup><sup>7</sup>  
 Per - di - do, — I look from my heart, it's per - di - do, — I  
 le - ro, — he glanced as — I danced the Bo - le - ro, — He

4 Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
 lost it — way down in — To - ri - do, — While chanc-ing a dance fi -  
 said tak - ing off his — som - bre - ro, — "Let's meet for a sweet fi -

7 1. B<sup>b</sup><sup>6</sup> E<sup>b</sup><sup>7</sup> Dm<sup>7</sup> G<sup>+7</sup> 2. B<sup>b</sup><sup>6</sup> E<sup>b</sup><sup>9</sup> B<sup>b</sup><sup>6</sup> Bridge D<sup>7</sup>  
 es - ta, — Bo - es - ta." — High was the sun when we first

13 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>  
 — came close, — Low was the moon when we said — a - dios, Per

19 Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup><sup>7</sup>  
 di - do, — since then my — heart has been per - di - do, — I

22 Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup><sup>6</sup>  
 know I — must go to — To - ri - do, — that yearn-ing to lose per - di - do.

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## RIF

27 Cm<sup>7</sup> Ebm<sup>7</sup> Dm<sup>7</sup> Dbm<sup>7</sup>

31 Cm<sup>7</sup> F<sup>+7</sup> Bb<sup>6</sup> Db<sup>o</sup> 1. Cm<sup>7</sup> B<sup>o</sup>

35 2. Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> Bridge

High was the sun when we first came close, Low

41 F<sup>7</sup> Cm<sup>7</sup> Ebm<sup>7</sup>

was the moon when we said a- dios.

46 Dm<sup>7</sup> Dbm<sup>7</sup> Cm<sup>7</sup>

49 F<sup>+7</sup> Bb<sup>6</sup> Db<sup>o</sup> Cm<sup>7</sup> Bmaj<sup>7</sup> Bb<sup>9</sup> rit.

# Pick Yourself Up

introduced by Fred Astaire in the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup>

No-thing's im-pos-si-ble I have found, For when my chin is on the ground, I

5 C<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>

pick my-self up, Dust my-self off, Start all o-ver a - gain.

9 Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) B<sup>7</sup>(b<sup>9</sup>) Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Cmaj<sup>7</sup>

Don't lose you con-fi-dence, If you slip be grate-ful for a plea-sant trip, And pick your-self up,

14 Bm<sup>7</sup> B<sup>b</sup><sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> G<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup>

Dust your-self off, Start all o-ver a - gain. Work like a soul in - spi-red, Till the

19 E<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> C<sup>6</sup>/G G<sup>9</sup>/F Em<sup>7</sup> Dm<sup>7</sup> C<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

bat-tle of the day is won, You may be sick and tir - ed, but you'll be a man my

24 Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup>

son. Will you re-mem-ber the fa-mous men who had to fall to rise a-gain? They

29 C<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Ab<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

picked them-selves up, Dust them-selves off, And start ed all o-ver a - gain.

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# Please Don't Talk About Me When I'm Gone

Stept, S.

Please don't talk a bout me when I'm gone, Oh hon - ey  
 if you can't say a - ny - thing real nice, It's bet - ter

5 1. F<sup>9</sup> B<sup>b</sup>13 E<sup>b</sup>6 C<sup>7</sup>(b9) Fm<sup>7</sup> B<sup>b</sup>9  
 though out friend-ship ceas - es from now on. And lis - ten

9 2. F<sup>9</sup> B<sup>b</sup>13 E<sup>b</sup>6  
 not to talk at all is my ad - vice. We're part - ing,

13 G<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> G<sup>b</sup>7(#11)  
 you go your way I'll go mine, it's best that we do,

17 F<sup>9</sup> B<sup>b</sup>7 G<sup>b</sup>° Fm<sup>7</sup> B<sup>b</sup>7  
 Here's a kiss, I hope that this brings lots of luck to you.

21 E<sup>b</sup>6 G<sup>7</sup> C<sup>7</sup> D<sup>b</sup>13 C<sup>7</sup>  
 Makes no dif-frence how I car - ry on, Re - mem - ber,

25 F<sup>9</sup> Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>6  
 please don't talk a - bout me when I'm gone.

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# Polka Dots and Moonbeams

Van Heusen, J.

Fmaj7 Dm7 Ab13(b9) Gm9 C7 /Bb Am7 Cm11 B7(b9)  
 A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an  
 The mus-ic start-ed and was I the pur-plexed one, I held my breath and said "May

4 Bbmaj7 Em7 A7 Dm7 Bbm7 Eb7 Fmaj7/C Bb7 Am7 Abm7  
 "Oh, beg your par-don," Sud-den-ly I saw pol ka dots and moon beams  
 I have the next one?" In my fright-ened arms, pol ka dots and moon-beams spar

7 1. Gm7 C7 /Bb Am7 Ab7 Gm9 Gb7(b9) 2. Gm7 C7  
 a-round a pug-nosed dream. kled on a pug-nosed

10 F6 Bm7(b5) E7(b9) Amaj7 Bbo Bm7 E7 /D  
 dream. There were ques-tions in the eyes of o-ther dan-cers,

13 C#m7 F#m7 Bm7 E7(b9) Amaj7 Bbo Bm7 E7  
 as we float-ed o-ver the floor, There were ques-tions but my heart knew all the an swers,

17 Am7 3 D7(b9) Gm7 C7(b9) Fmaj7 Dm7 Ab7(b9) Gm7 C7 /Bb  
 and per-haps a few things more. Now in a cot-tage built of li-lacs and laugh-ter,

21 Am7 Cm11 B7(b9) Bbmaj7 Em7 A7 Dm7 Bbm7 Eb7  
 I know the mean-ing of the words "E-ver af-ter," And I'll al-ways see

24 Fmaj7/C Bb7 Am7 Abm7 Gm7 C7 F6 Gm7 C7(b9)  
 pol-ka dots and moon-beams when I kiss the pug-nosed dream.

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# Poor Butterfly

inspired by the opera "Madam Butterfly"  
and used in the musical "The Big Show"

John Golden

Raymond Hubbell-1916

Bbm Bbm(maj7) Bbm7 Eb7(b9) Abmaj7 Db13

Poor but - ter - fly, 'neath the blos - soms wait - ing,  
I know that he'll be faith - ful,

4 Ab6 G+7(b9) G7(b9) C+7(b9) C+7 Cm7/F F7

— Poor but - ter - fly, For she loved him so, The mo - ments  
— And that he'll come to me by and

9 Bb7 Bbm7/Eb Eb7 Gm7(b5) C7 Fm7

pass in - to hours, The hours pass in - to years, And as she

13 Bb7 Fm7 Bb7 Bbm7/Eb Eb7 Db9 C7 B9(#11)

smiles through her tears she mur - murs low. The moon and

17 2. F7 Bbm7 Bbm7(b5) Abmaj7 Db9(#11)

by, But if he won't come back then I'll ne - ver sigh or cry,

22 Cm7 F7 Bbm7 Bbm7 Bbm7/Eb Eb7(b9) Abmaj7 Eb7 Cm7 F7

— I just will die, poor but - ter - fly.

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# Portrait Of Jennie

From the film of the same name

Robinson, R.

$E\flat^{\circ}$   $E\flat^{maj7}$   $B\flat m^7$   $E\flat^{7(b9)}$   $A\flat^{maj7}$   $A\flat m^7$   $D\flat^7$   $G m^7$   $C m^7$

A por-trait of Jen- nie, more pre-cious to me, than a mas-ter-piece

$F m^7$   $B\flat^7$   $G m^7$   $C m^7$   $F m^7$   $B\flat^7$   $E\flat^{\circ}$   $E\flat^{maj7}$   $B\flat m^7$   $E\flat^{7(b9)}$   $A\flat^{maj7}$

how-e-ver fa-mous it be. The por-trait of Jennie, is etched in my heart,

$A\flat m^7$   $D\flat^7$   $G m^7$   $C m^7$   $F m^7$   $B\flat^7$   $E\flat^6$   $A m^7$   $D^7$

— where her fea- tures have been sketched from the start. Ah, the co-lor and

$G^{maj7}$   $C m^7$   $F^7$   $B\flat^{maj7}$   $D m^{7(b5)}$   $G^{7(b9)}$   $C m^7$   $F^7$

beau-ty of life, and the glow of her spi-rit di- vine, all cast in hea- vens

$F m^7$   $B\flat^7$   $E\flat^{\circ}$   $E\flat^{maj7}$   $B\flat m^7$   $E\flat^{7(b9)}$   $A\flat^{maj7}$

own de- sign. With a por-trait of Jen- nie, I will ne-ver part,

$A\flat m^7$   $D\flat^7$   $G m^7$   $C m^7$   $F m^7$   $B\flat^{(sus4)}$   $B\flat^7$   $E\flat^6$

— for there is - n't a - ny por-trait of Jen-nie ex- cept in my heart.

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# The Preacher

Silver, Horace

Chords for measures 1-6: F<sup>6</sup>, F<sup>°</sup>, F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, B<sup>°</sup>, F<sup>6</sup>, F<sup>°</sup>

Chords for measures 7-12: F<sup>6</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, F<sup>°</sup>, F<sup>7</sup>, B<sup>b</sup>7

Chords for measures 13-16: A<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, B<sup>°</sup>, Am<sup>7(b5)/C</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>

Chords for measures 17-22: 1. F, 2. F<sup>6</sup>, B<sup>b</sup>7, B<sup>°</sup>, Am<sup>7(b5)/C</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>

# Prelude To A Kiss

Ellington, D.

D<sup>7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>maj7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>m7</sup>  
 I you hear a song in blue, like a flower cry - ing for the dew,  
 If you hear a song that grows, from my ten - der sen - ti - men - tal woes,  
 5 D<sup>m7</sup> G<sup>7</sup> G<sup>°</sup> A<sup>m7</sup> D<sup>13</sup> 1. D<sup>m7</sup> G<sup>7(b9)</sup> C<sup>6</sup> A<sup>+7</sup>  
 that was my heart se - re - na - ding you my pre - lide to a kiss.  
 that was my heart try - ing to com - pose  
 9 2. D<sup>m7</sup> G<sup>7(b9)</sup> C<sup>6</sup> F<sup>°</sup> B<sup>7(b9)</sup> E<sup>maj7</sup> C<sup>#m7</sup> F<sup>#m7(b5)</sup> B<sup>7(b9)</sup>  
 a pre - lude to a kiss. Though it's just a sim - ple me - lo - dy, with  
 13 G<sup>#m7</sup> G<sup>°</sup> F<sup>#m7</sup> B<sup>7(b9)</sup> E<sup>maj7</sup> C<sup>#m7</sup> F<sup>#m7(b5)</sup> B<sup>7(b9)</sup>  
 no - thing fan - cy, no - thing much, You could turn it to a sym - pho - ny, a  
 17 E<sup>m7</sup> A<sup>7</sup> D<sup>m7</sup> E<sup>b7</sup> E<sup>m7</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>+7</sup> C<sup>7</sup> F<sup>maj7</sup>  
 Shu - bert tune with a Gersh - win touch. Oh, how my love song gent - ly cries, for the  
 21 B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>m7</sup> D<sup>m7</sup> G<sup>7</sup> G<sup>°</sup>  
 ten - der - ness with - in your eyes, My love's a pre - lude that  
 24 A<sup>m7</sup> D<sup>13</sup> D<sup>m7</sup> G<sup>7(b9)</sup> C<sup>6</sup>  
 ne - ver dies, A pre - lude to a kiss.

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# Quiet Nights of Quiet Stars (Corcovado)

Gene Lees

Antonio Carlos Jobim-1960

Am<sup>6</sup> Ab<sup>o</sup> Gm<sup>7</sup>

6 C<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup> Am<sup>7</sup> Bb<sup>7</sup>

11 Em<sup>7</sup> A<sup>+7</sup> Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup>

16 Ab<sup>o</sup> Am<sup>6</sup> Ab<sup>o</sup>

21 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup>

26 Bb<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(#9) D<sup>7</sup> G<sup>7</sup>(b9)

31 Bb<sup>13</sup>(b5) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

(Ab13b5)

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# Ray's Song

Brown, Ray

Chord symbols:  $\text{Dbmaj}^7$ ,  $\text{Bbm}^7$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7$ ,  $\text{Fm}^7$ ,  $\text{Bb}^7$ ,  $\text{Eb}^7$ ,  $\text{Ab}^7$ ,  $\text{Db}^7$ ,  $\text{Gb}^7$ ,  $\text{G}^\circ$ ,  $\text{Db}^7$ ,  $\text{Bb}^7(\text{b}5)$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7$ ,  $\text{Db}^7$ ,  $\text{Bb}^7(\text{b}5)$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7$ ,  $\text{Dbmaj}^7$ ,  $\text{Abm}^7$ ,  $\text{Db}^7(\text{b}9)$ ,  $\text{F}\sharp\text{m}^7$ ,  $\text{B}^7(\text{b}9)$ ,  $\text{Em}^7$ ,  $\text{A}^7(\text{b}9)$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7(\text{\sharp}9)$ ,  $\text{Dbmaj}^7$ ,  $\text{Bbm}^7$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7$ ,  $\text{Fm}^7$ ,  $\text{Bb}^7$ ,  $\text{Eb}^7$ ,  $\text{Ab}^7$ ,  $\text{Db}^7$ ,  $\text{Gb}^7$ ,  $\text{G}^\circ$ ,  $\text{Db}^7$ ,  $\text{Bb}^7$ ,  $\text{Ebm}^7$ ,  $\text{Ab}^7$ .

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# Red Top

Hampton, Lionel

4/4

1. F7 Bb7 F7

5 Bb7 Fmaj7 Gm7 Am7 Abm7

9 Gm7 C7 F7 D7(#9)

12 1. Gm7 C7(sus4) 2. Gm7 C7(sus4) F6

3

3

# Remember

Irving Berlin-1925

Re - mem - ber the night, the night you said "I  
mem - ber you vowed, by night all the stars a -

5 love you," re - mem - ber? Re  
bove you, re - mem - ber?

9 2. Bb7 Ebmaj7 Db7 Ebmaj7 Ab7  
Re - mem - ber we found a lone - ly spot, and

14 Dm7 G7 Cm7 /Bb Am7(b5) D7  
af - ter I learned to care a lot. You

18 Ebmaj7 D7 Gm7 C9  
pro - mised that you'd for - get me not, but

22 Cm7 Cm7/F F7 Bb6 Am7(b5) D7  
you for - got to re - mem - ber.

Copyright © 1925

# Robbin's Nest

Thompson, Charles-Jaquet, Illinois

Oh, give me some-thing sweet and gen- tle, and make it sen - ti - men - tal  
Make it sweet and ten - der, so I must sur-ren - der,

what - ev - er you sug gest I'll take rob bins nest.  
you know I'd like noth - ing but the best, so I'll take rob bins nest..

1. oh, For when I get that feeling,  
2. oh, For when I get that feeling,

go - in'round and round, some-thing brings me down, way

down, way down. Oh, when I get that feel - ing, go - in'

round and round, some - thing brings me

down, way down.

Copyright © 1947



# Rockin' Chair

Hoagy Carmichael-1929

E♭maj7 Cm7 Bbm7 E♭7 A♭maj7 D♭7 E♭maj7 D♭7 C7

Old ro-ckin' chair's got me, cane by my side, fetch me that gin, son,

7 F7 B♭7 E♭maj7 Cm7 /B♭ Am7(b5) D7 Gm7 C7

'fore I tan your hide, Can't get from this ca-bin, goin' no where,

13 F7 Fm7 B♭7 E♭6 A♭7

Just set me here grab-bin' at the flies round this ro-ckin chair. My dear old aunt

18 E♭maj7 Am7(b5) D7 Gm7 Cm7 F7

Har-ri-et, in hea-ven she be, send me sweet cha-ri-ot, for the end of the trou-ble I

24 Fm7 B♭7 E♭maj7 Cm7 Bbm7 E♭7 A♭maj7

see. Old ro-ckin' chair gets it, judge-ment day is

28 D♭7 Gm7 C+7 Fm7 B♭7(sus4) E♭6 Cm7 Fm7 B♭7

here, chained to me ro-ckin' chair.

Copyright © 1929

# Rose Room

Hickman, A.

B $\flat$ <sup>13</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>9</sup> A $\flat$ maj<sup>9</sup> A $\flat$ <sup>6</sup>

In sun - ny Rose - land, where Sum - mer breez - es are play - ing, —  
shin - ing is more than ev - er de - sign - ing,

5 E $\flat$ m<sup>11</sup> A $\flat$ <sup>7</sup> D<sup>7</sup>(#<sup>9</sup>) D $\flat$ maj<sup>9</sup> D $\flat$ <sup>6</sup> D $\flat$ m<sup>7</sup> G $\flat$ <sup>9</sup>

where the hon - ey bees are May - ing, There — all the ros - es are  
for tis ev - er then I'm pin - ing, Pine - ing to be sweet - ly re

11 1. C $\flat$ m<sup>7</sup> G $\flat$ <sup>9</sup>(#<sup>11</sup>) F<sup>7</sup> B $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E<sup>9</sup>(#<sup>11</sup>)

sway - ing, danc - ing — while the mead - ow brook flows. —

16 E $\flat$ <sup>9</sup> F<sup>7</sup> 2. C $\flat$ m<sup>7</sup> G $\flat$ <sup>9</sup>(#<sup>11</sup>) F<sup>7</sup>

— The moon when clin - ing, some where in

19 B $\flat$ <sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ <sup>9</sup> A $\flat$ <sup>6</sup> G<sup>7</sup>( $\flat$ <sup>9</sup>) G $\flat$ <sup>9</sup> F<sup>7</sup>

Rose - land be - side a beau - ti - ful rose.

Copyright © 1917

# Rosetta

Henri Woode

Earl "Fatha" Hines-1933

F<sup>6</sup> E<sup>+7</sup> E<sup>b9</sup>(#11) D<sup>9</sup>

Ro - set - ta, \_\_\_\_\_ my Ro - set - ta, \_\_\_\_\_ in my  
told me \_\_\_\_\_ that you loved me, \_\_\_\_\_ please don't

5 G<sup>9</sup> 1. C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

heart there's no - bo - dy but you. \_\_\_\_\_ You  
leave me for

9 2. C<sup>7</sup> F<sup>6</sup> E<sup>7</sup> Am<sup>7</sup> E<sup>7</sup>

some - bo - dy new. You made my whole life a

14 Am<sup>7</sup> Dm<sup>7</sup>(b5)/A<sup>b</sup> G<sup>7</sup> C G<sup>7</sup> C<sup>7</sup>

dream, \_\_\_\_\_ I pray that you'll make it come true. \_\_\_\_\_

19 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>+7</sup> E<sup>b9</sup>(#11)

\_\_\_\_\_ Ro - set - ta, \_\_\_\_\_ sweet Ro - set - ta, \_\_\_\_\_

23 D<sup>9</sup> G<sup>9</sup> C<sup>13</sup> F<sup>6</sup> C<sup>7</sup>

\_\_\_\_\_ please say that I'm just the one, dear, for you. \_\_\_\_\_

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# Ruby My Dear

Monk, Thelonius

$\text{Bbm}^7$   $\text{Eb}^7(\text{b}9)$   $\text{Abmaj}^7$   $\text{Bbm}^7$   $\text{Bm}^7$   $\text{Cm}^7$   $\text{Db}^6$

3  $\text{Cm}^9$   $\text{F}^7(\text{b}9)$   $\text{Bbmaj}^7$   $\text{Cm}^7$   $\text{Dbm}^7$   $\text{Dm}^7$   $\text{Eb}^7$   $\text{Ab}^7(\text{b}9)$   $\text{Dbmaj}^7$   $\text{Fm}^7$   $\text{Bb}^7$

7  $\text{Eb}^7$   $\text{D}^6$  1.  $\text{Em}^7$   $\text{A}^7$   $\text{Eb}^+7$  2.  $\text{Em}^7$   $\text{A}^7$   $\text{Dmaj}^7$   $\text{Bm}^7$   $\text{Em}^7$   $\text{A}^7(\text{b}9)$

12  $\text{D}\flat^9$   $\text{Dmaj}^7$   $\text{Eb}^6$   $\text{E}^\circ$   $\text{Fm}^7$   $\text{Fm}(\text{maj}^7)$   $\text{Fm}^7$   $\text{Gm}^7$   $\text{Abm}^7$

17  $\text{Db}^{13}(\text{b}5)$   $\text{Ab}^7(\sharp 9)$   $\text{Bbm}^7$   $\text{Eb}^7(\text{b}9)$   $\text{Abmaj}^7$   $\text{Bbm}^7$   $\text{Bm}^7$   $\text{Cm}^7$   $\text{Db}^6$   $\text{Cm}^9$   $\text{F}^7(\text{b}9)$

21  $\text{Bbmaj}^7$   $\text{Cm}^7$   $\text{Dbm}^7$   $\text{Dm}^7$   $\text{Eb}^7$   $\text{Ab}^7(\text{b}9)$   $\text{Dbmaj}^7$   $\text{Fm}^7$   $\text{Bb}^7$

24  $\text{Eb}^7$   $\text{A}^9(\text{add}11)$   $\text{Bmaj}^9$   $\text{E}^7(\text{b}9)$   $\text{Eb}^7(\text{b}9)$  D.S. al CODA

27 CODA  $\text{Eb}^7$   $\text{A}^9(\text{add}11)$   $\text{Bmaj}^9$   $\text{E}^7(\text{b}9)$   $\text{Eb}^7(\text{b}9)$  3  $\text{Abmaj}^7$

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# Ruby

Mitchell Parish

Heinz Eric Roemheld-1952

They say, Ru-by you're like a dream, Not al - way what you seem, —  
say, Ru-by you're like a song, You don't know right from wrong, —

— And though my heart may break when I a - wake, — Let it be  
— And in your eyes I see heart-aches for me, — Right from the

so, — I on - ly know, Ru - by it's you. — They  
start, — whoe stole my

heart? Ru-by it's you. — I hear your voice — and I must come to

you, — I have no choice, — so what can I do? — They say,

Ru-by, you're like a flame, In-to my life you came, — And though I should be ware, Still I don't

care, — You thrill me so, — I on - ly know, Ru-by it's you. —

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# 'S Wonderful

sung by Adele Astaire and Allen Kearns in the musical "Funny Face"

Ira Gershwin

George Gershwin-1927

Sheet music for the song "'S Wonderful" by George Gershwin, 1927. The music is in 4/4 time and B-flat major. The lyrics are by Ira Gershwin.

Chords and lyrics for the first system:

E $\flat$ maj7 E $^{\circ}$

'Swon - der - ful, 'smar - ve - lous,  
'Saw - ful nice, 'spar - a - dise,

5 Fm7 B $\flat$ 7

you should care for  
'swhat I love to me.

1. E $\flat$ 6 C+7(b9) F9 B $\flat$ +7(b9)

9 2. E $\flat$ 6 D+7(b9) Gmaj7 Am7 D7 Bm7 E7

see. You've made my life so gla - mor - ous,

14 Am7 D7 G9 C13 F9 B $\flat$ 13 E9

— You can't blame me for feel - ing a - mo - rous. Oh,

19 E $\flat$ maj7 C $^{\circ}$

'swon - der - ful, 'smar - ve - lous,

23 Fm7 C7(b9) Fm7 B $\flat$ 13(b9) E $\flat$ 6 C7(#9) Fm7 B $\flat$ 7

that you should care for me.

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# Saint James Infirmary Blues

Traditional, Redman, Don

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a measure with a quarter rest, followed by a repeat sign, and then a series of eighth and quarter notes. Chord symbols Dm<sup>7</sup>, A<sup>7</sup>, and Dm<sup>7</sup> are placed above the staff. The second staff starts with a measure number '3' and continues the melodic line with eighth and quarter notes. Chord symbols Gm<sup>7</sup>, A<sup>7</sup> Em<sup>7</sup>(b5) C° A<sup>7</sup>/C#, Dm<sup>7</sup>, and A<sup>7</sup>/E are placed above the staff. The third staff starts with a measure number '6' and concludes the piece with a double bar line. Chord symbols Dm<sup>7</sup>, G<sup>7</sup>, Bb<sup>7</sup>, A<sup>+</sup>7, Dm<sup>7</sup>, and A<sup>7</sup> are placed above the staff.

# San Francisco Holiday (Worry Later)

Monk, Thelonius



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# Satin Doll

Johnny Mercer

Duke Ellington, Billy Strayhorn-1953

Dm<sup>7</sup>
G<sup>7</sup>
Dm<sup>7</sup>
G<sup>7</sup>
Em<sup>7</sup>
A<sup>7</sup>
Em<sup>7</sup>
A<sup>7</sup>

Ci - ga - rette hol - der,      which wigs me,      Ov - er her shoul der,      she digs me,  
 Ba - by shall we\_ go      out skip - pin',      Care - ful a - mi - go,      you're flip - pin'

5 Am<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup>
D<sup>7</sup>
Abm<sup>7</sup>
Db<sup>7</sup>
1. Cmaj<sup>7</sup>
Em<sup>7</sup>
A<sup>7</sup>
2. Cmaj<sup>7</sup>
C<sup>6</sup>

Out cat - tin'      that sa - tin doll.\_\_\_\_      She's  
 Speaks la - tin,      that sa - tin doll.\_\_\_\_

11 Gm<sup>7</sup>
C<sup>7</sup>
Gm<sup>7</sup>
C<sup>7</sup>
F
Fmaj<sup>7</sup>
F<sup>6</sup>
F

no - bo - dy's fool so I'm play - in' it cool as can be, \_\_\_\_\_ I'll

15 Am<sup>7</sup>
D<sup>7</sup>
Am<sup>7</sup>
D<sup>7</sup>
Dm<sup>7</sup>
Em<sup>7</sup>(b<sup>5</sup>)
A<sup>+7</sup>
A<sup>7</sup>

give it a whirl but I ain't for no girl catch - ing me. \_\_\_\_\_

19 Dm<sup>7</sup>
G<sup>7</sup>
Dm<sup>7</sup>
G<sup>7</sup>
Em<sup>7</sup>
A<sup>7</sup>

Te - le - phone num - bers,      well,      you know,      Do - ing my rhum - bas,

22 Em<sup>7</sup>
A<sup>7</sup>
Am<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup>
D<sup>7</sup>
Abm<sup>7</sup>
Db<sup>7</sup>
Cmaj<sup>7</sup>
A<sup>7</sup>

with u - no,      And that - n'      my sa - tin doll.\_\_\_\_

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# Secret Love

sung by Doris Day in the film "Calamity Jane"

Paul Francis Webster

Sammy Fain-1953

E♭maj7 Fm7 B♭7 E♭maj7 Fm7 B♭7(b9) E♭maj7 A♭7

Once I had a se - cret love, That lived with -  
So I told a friend - ly star, The way that

6 Gm7 C7(b9) Fm7 B♭7 Fm7 B♭7 Fm7

in the heart of me, All too soon my se - cret love,  
drea-mers of - ten do, Just how won - der - ful you are,

12 B♭7 Fm7 B♭7 E♭6 1. Fm7 B♭7 2. G+7(b9)

Be - came im - pa - tient to be free.  
And why I'm so in love with you.

18 Cm7 F7 B♭maj7 B♭maj7 B♭m7

Now I shout it from the high - est hills, Ev - en

23 E♭7 A♭maj7 A♭m7 D♭7 E♭maj7 Fm7 Gm7 A♭maj7 D♭13

told the gol - den daf - fo - dils. At last my heart's an o - pen door,

29 C9 Fm7 B♭7 B♭7(b9) E♭6 C7 Fm7 B♭7

And my se - cret love's no se - cret an - y - more.

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# September In The Rain

introduced by James Melton in the film "Melody For Two"

Al Dubin

Harry Warren-1937

Chords: Eb Gm7 Cm7 B° Bbm7 A7(b5) Ab6

The leaves of brown came tum - bling down, Re - mem - ber,  
sun went out just like a dy - ing em - ber,

Chords: 4 Abmaj7 Db9 Fm7 Bb7(b9) 1. Eb6 C7(b9) Fm7 Bb7

in Sep - tem - ber, in the rain. The  
That Sep - tem - ber in the rain. The

Chords: 9 Ebmaj7 Eb6 Bbm7 Eb7 Bbm7 Eb7 Abmaj7 Ab6

rain. To ev - ry word of love I heard you whis - per, The

Chords: 15 Cm7 F7 Cm7 F7 Bb7 Gb7 Fm7 E9(#11)

rain - drops seemed to play our sweet re - frain. Though

Chords: 19 Eb Gm7 Cm7 B° Bbm7 A7(b5) Ab6 Abmaj7

spring is here to me it's still Sep - tem - ber, That Sep -

Chords: 23 Db9 Fm7 Bb7(b9) Eb6 C7 Fm7 Bb7

tem - ber in the rain.

Copyright © 1937

# September Song

from the musical "Knickerbocker Holiday"

Maxwell Anderson

and the film "September Affair"

Kurt Weill-1938

Oh, it's a long, long while, from May to De-cem-ber, But the days grow  
wea-ther turns leaves to flame, One has-n't time

short when you reach Sep-tem-ber. When the au-tumn  
for

the wait-ing game. Oh, the days dwindle down to a

pre-cious few, Sep-tem-ber, No-ven-ber,

And these pre-cious days, I'll spend with you,

These pre-cious days I'll spend with you. Oh, it's a

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# Shadow of Your Smile, The

Love Theme from the film "The Sandpiper"

Paul Francis Webster

Johnny Mandel-1965

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by a series of chords. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score is divided into measures, with measure numbers 5, 12, 17, 23, 27, and 30 marked at the beginning of their respective lines.

The sha-dow of your smile when you are gone, Will co-lor all my  
dreams and light the dawn, Look in-to my eyes, my love, and see,  
All the love-ly things you are to me. Our wist-ful lit-tle  
star was far too high, A tear-drop kissed your lips and so did  
I, Now when I re - mem - ber spring, All the joy that  
love can bring, I will be re - mem - ber - ing,  
The sha - dow of your smile. The sha - dow of your

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# She's Funny That Way

Moret, Neil

$B\flat^{+7}$   $E\flat^6$   $B\flat^{+7}$   $E\flat^6$   $B\flat^{+7}$   $E\flat^{13}$   $D^7$   
  
 I'm not much to look\_ at, noth - in' to see,\_ just glad I'm liv - in' and  
 can't save a dol - lar ain't worth a cent,\_ she'd nev - er hol - ler she'd

4  $Gm^7(b5)$   $C^7$   $Fm^7$   $D\flat^9(\sharp 11)$   $E\flat^6$   $F^9$   $Fm^7$   $B\flat^{+7}$   
  
 hap-py to be,\_ I got a wo - man cra-zy for me,\_ she's fun-ny that way. I  
 live in a tent, I got a wo - man cra-zy for me,

9  $E\flat^6$   $Fm^7$   $B\flat^7$   $E\flat^6$   $E\flat^7$   $A\flat m^7$   $G^\circ$   $B^{maj7}/F\sharp$   $D\flat^9/F$   $E\flat^6$   $B\flat^7$   
  
 she's fun-ny that way. Though she'd love to work and slave for me ev-ry

14  $E\flat^{maj7}$   $Dm^7(b5)$   $G^7$   $Cm$   $Cm^{(maj7)}/B$   $Cm^7/B\flat$   $Am^7$   $F^7$   $C^7$   
  
 day, she'd be so much bet - ter off if I went a -

18  $Fm^7$   $B\flat^{+7}$   $E\flat^6$   $B\flat^{+7}$   $E\flat^6$   $B\flat^{+7}$   $E\flat^{13}$   $D^7$   
  
 way. But, why should I leave her, shy should I go?\_ she'd be un- hap - py with

22  $Gm^7(b5)$   $C^7$   $Fm^7$   $D\flat^9(\sharp 11)$   $E\flat^6$   $Fm^7$   $B\flat^7$   $E\flat^6$   $B\flat^{+7}$   
  
 our me, I know, I got a wo - man, cra-zy for me,\_ she's fun-ny that way.

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# Shiny Stockings

Foster, Frank

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>

Those silk shi - ny stock - ings That I wear when I'm with you,  
Then came a - long some chick with great big stock-ings too,

4 C<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup>

I wear 'cause you told me that you dig that cra - zy hue.  
when you changed your mind a - bout me, why I ne - ver knew.

8 Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup>

Do we feel the ro mance\_\_\_\_\_ when you go to the cance?  
I guess I'll have to find\_\_\_\_\_ a new a new kind\_

12 1. D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>(#9)

\_\_\_\_\_ Oh, no, you take a glance\_\_\_\_\_ at\_\_\_\_\_ those shi-ny stock ings.

17 2. D<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup>(sus4) C<sup>7</sup>(b9) F<sup>6</sup> Dm<sup>7</sup> D<sup>7</sup>

a guy\_\_\_\_\_ who digs my shi - ny stock ings- too.\_\_\_\_\_

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# Since I Fell For You

Johnson, Buddy-1945

Cmaj7 Em7 Dm7 G7(b9) Cmaj7 Am7  
 When you just give love, and nev - er get love, You'd bet - ter let love\_\_\_  
 4 Dm7 G7 G+7 Gm7 C7(b9) Fmaj7 Fm6  
 \_\_\_ de - part. \_\_\_ I know it's so and yet I know \_\_\_ I  
 7 D7(b9) Ab7(b9) G7 Cmaj7 Am7 Dm7 G7(#9) 3 Em7 A7  
 can't get you out of my heart. \_\_\_ You \_\_\_ made me leave my hap - py home, \_\_\_  
 Love \_\_\_ brings such mi - se - ry and pain, \_\_\_  
 12 Dm7 G7 C6/E A7(#9) Dm7 G+7 G7 1. E+7 A7(#9) Dm9 G+7  
 \_\_\_ You took my love, and now you've gone \_\_\_ since I fell for you. \_\_\_  
 \_\_\_ I guess I'll ne - ver be the same \_\_\_ since I fell for  
 2. 17 C6 F7 F#o C6/G C7 F7 F#o  
 you. \_\_\_ Well, it's too bad \_\_\_ and it's too sad \_\_\_ but  
 21 C6 Am7 Dm7 G7 3 C7 F7 F#o C6/E 3 A7  
 I'm on love with \_\_\_ you, You love me, \_\_\_ then you snub me, \_\_\_ but what can I do, I'm  
 26 D9 G G+7 Cmaj7 Am7 Dm7 G7(#9) 3 Em7 A7  
 still in love with you. Well, I guess \_\_\_ I'll ne - ver see the light, \_\_\_  
 30 Dm7 G7 C6/E A7(#9) Dm7 G+7 G7 C6 A7(#9) Dm9 G+7  
 \_\_\_ I get the blues most ev - ry night \_\_\_ since I fell for you.



# Skylark

the lyrics are for Mercer's longing for his lover Judy Garland

Johnny Mercer

Hoagy Carmichael-1941

Eb<sup>6</sup> Fm<sup>7</sup> Eb/G A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>  
 Sky - lark, \_\_\_\_\_ have you an - y-thing to say to me? \_\_\_\_\_  
 Sky - lark, \_\_\_\_\_ have you seen a val - ley green with spring? \_\_\_\_\_

4 A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>13 F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7  
 \_\_\_\_\_ Won't you tell me where my love can \_\_\_\_\_ be? Is there a mea-dow in the  
 \_\_\_\_\_ Where my heart can go a - jour ney - ing? \_\_\_\_\_ O - ver the sha dows and the

7 1. Eb<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 2. Eb<sup>b</sup>maj<sup>7</sup> Bm<sup>7</sup>  
 mist \_\_\_\_\_ where some-one's wait ing to be kissed? rain to a blos-som co-vered

10 B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>  
 lane. \_\_\_\_\_ And in your lone-ly flight \_\_\_\_\_ have-n't you heard the mu-sic in the night? \_\_\_\_\_

14 Gm<sup>7</sup>(b5) C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Eb<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> Gmaj<sup>7</sup> Em<sup>7</sup>  
 \_\_\_\_\_ Won-der-ful mu-sic, faint as a wil o' the wisp, Cra-zy as a loon. Sad as a gyp-sy ser-e

18 A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> B<sup>b</sup>7 Eb<sup>6</sup> Fm<sup>7</sup> Eb/G A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>  
 na - ding the moon. Sky - lark, \_\_\_\_\_ I don't know if you can find these things, \_\_\_\_\_

22 A<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>13 F<sup>7</sup>  
 \_\_\_\_\_ But my hearts is rid - ding on your wings,

24 Fm<sup>7</sup> B<sup>b</sup>7 Eb<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>7 D<sup>7</sup> Eb<sup>7</sup>  
 So if you see them an - y - where won't you lead me there.

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# Small Fry

sung by Bing Crosby in the film "Sing You Sinners"

Hoagy Carmichael, Frank Loesser-1938

Small fry, sit - tin' by the pool room, Small fry,  
 Small fry, dan - cin' for a pen - ny, Small fry,

should be in the school room, My, my, put down that ci - ga - rette, You  
 coun - tin' up how ma - ny, My, my just lis - ten here to me, You

1. ain't a grown up high and migh - ty yet.

2. ain't the big - gest - cat - fish in the sea, You prac - tice

11 peck - in' all day long to some old ra - di - o song, Oh yes, — Oh yes, — Oh yes,

14 — You bet - ter lis - ten to your Ma and some - day prac - tice law, — And then you'll

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17 Cm<sup>11</sup> F<sup>13</sup>(b9) Fm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>+<sup>9</sup> E<sup>b</sup>maj<sup>7</sup> C<sup>9</sup> F<sup>9</sup> B<sup>b</sup><sup>13</sup>

be a real suc - cess. Small fry, You kissed the nigh-bor's daugh-ter,

21 E<sup>b</sup>maj<sup>7</sup> C<sup>9</sup> F<sup>9</sup> B<sup>b</sup><sup>13</sup> E<sup>b</sup><sup>6</sup> A<sup>9</sup>(#11)

Small fry, should stay in shal - low wa - ter, Seems I should

24 A<sup>b</sup>7(b5) Gm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>13</sup> E<sup>b</sup><sup>6</sup> D.S al CODA

take you 'cross my knee, You ain't the big-gest cat - fish in the sea.

27 CODA E<sup>b</sup><sup>6</sup> A<sup>9</sup>(#11) A<sup>b</sup>7(b5) E<sup>b</sup>maj<sup>7</sup>

sea, You've got your feet all soak - in' wet, You'll be the

30 G<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>6</sup>

death of me yet, Oh my, Oh my, small fry.

# Smile

theme used in the film "Modern Times"

Charlie Chaplin-1936

Smile though your heart is ach-ing, smile ev-en though it's break-ing. When there are

clouds in the sky you'll get by. If you smile through your fear and sor-row,

smile and may-be to-mor-row you'll see the sun come shin-ing through for you.

Light up your face with glad-ness, Hide ev-ry trace of sad-ness, Al-though a

tear may be ev-er so near, That's the time you must keep on try-ing,

Smile, what's the use of cry-ing, You'll find that

life is still worth-while, if you just smile.

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# Smoke Gets In Your Eyes

from the musical "Roberta"

Otto Harbach

Jerome Kern-1933

C<sup>6</sup> Em<sup>7</sup> Eb<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> F<sup>#9</sup>(<sup>#11</sup>) Fmaj<sup>7</sup> F<sup>#o</sup>

They asked me how I knew my true love was true, I of course re-  
They said "some-day you'll find all who love are blind." When your heart's on

5 Cmaj<sup>7</sup>/G Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> 1. Bb<sup>9</sup>(<sup>#11</sup>) A<sup>9</sup>

plied some-thing here in-side can not be de-nied.  
fire, you must re-a-lize, smoke get's in your

8 Ab<sup>9</sup>(<sup>#11</sup>) G<sup>11</sup> G<sup>7</sup>(b<sup>9</sup>) 2. C<sup>6</sup> B<sup>7</sup>(b<sup>9</sup>) Bbm<sup>9</sup> Eb<sup>7</sup>(sus4) Eb<sup>7</sup>

eyes.

11 Abmaj<sup>7</sup> Bbm<sup>7</sup> B<sup>o</sup> Cm<sup>7</sup> B<sup>o</sup> 3 Eb<sup>7</sup>/Bb A<sup>o</sup>

So I chaf-fed them and gai-ly laughed to think they could doubt my

14 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Dbm<sup>7</sup> Cm<sup>7</sup> B<sup>o</sup> Dm<sup>7</sup>/A F<sup>o</sup>

love, Yet to-day my love has flown a-way, I am with-

17 Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>6</sup> Em<sup>7</sup> Eb<sup>o</sup>

out my love. Now laugh-ing friends de-

20 Dm<sup>7</sup> Ab<sup>o</sup> Gm<sup>7</sup> F<sup>#9</sup>(<sup>#11</sup>) Fmaj<sup>7</sup> F<sup>#o</sup>

ride, tears I can-not hide, So I smile and

23 Cmaj<sup>7</sup>/G Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>)

say when a love-ly flame dies, smoke gets in your eyes.

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# Smooth One, A

Goodman, Benny

B<sup>°</sup> B<sup>b</sup>7 F<sup>6</sup>/A F<sup>7</sup>/C B<sup>°</sup> B<sup>b</sup>7 F<sup>6</sup>/A F<sup>7</sup>/C B<sup>°</sup> B<sup>b</sup>7

6 F<sup>6</sup>/A D<sup>7</sup> G<sup>7</sup> C<sup>9</sup> 1. F<sup>6</sup> 2. F<sup>6</sup> F<sup>7</sup> B<sup>b</sup>7

11 B<sup>°</sup> Fmaj<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 B<sup>°</sup>

16 F<sup>6</sup>/C Dm<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup>(b<sup>9</sup>) B<sup>°</sup> B<sup>b</sup>7 F<sup>6</sup>/A F<sup>7</sup>/C B<sup>°</sup> B<sup>b</sup>7

21 F<sup>6</sup>/A F<sup>7</sup>/C B<sup>°</sup> B<sup>b</sup>7 F<sup>6</sup>/A D<sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>6</sup>

# Soft Winds

Goodman, Benny

The musical score for "Soft Winds" by Benny Goodman is presented in four staves. The key signature is Bb major (two flats) and the time signature is 4/4. The first staff begins with a repeat sign and a Bb6 chord. The second staff starts at measure 5 with an Eb7 chord. The third staff starts at measure 9 with a Bb6 chord. The fourth staff starts at measure 13 and includes a sequence of chords: Gb7, F7, Gb7, F7, C7(b9), F7, and Bb6. The melody consists of eighth and quarter notes, often beamed together, with rests and ties used throughout.

1 Bb<sup>6</sup> Bb<sup>7</sup>

5 Eb<sup>7</sup>

9 Bb<sup>6</sup> G<sup>7</sup>

13 Gb<sup>7</sup> F<sup>7</sup> Gb<sup>7</sup> F<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) F<sup>7</sup> Bb<sup>6</sup>

# Softly As A Morning Sunrise

from the operetta "The New Moon"

Oscar Hammerstein II

Sigmund Romberg-1928

Soft - ly as in a morn-ing sun - rise, the light of love comes  
Fla - ming with all the glow of sun - rise, a burn-ing kiss is

5 steal - ing in - to a new - born day.  
seal - ing a vow that all be -

9 tray. For the pas-sions that thrill love and take you high to

13 hea - ven are the pas-sions that kill love and let it fall to

17 hell, so ends the sto - ry. Soft - ly as in an ev' ning sun - set,

22 the light that gave you glo - ry, will take it all a - way.

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# Solar

Davis, Miles

Chord progression: Cm(maj7) Cm7 Gm7 C7 Fmaj7

6 Fm7 Bb7 Ebmaj7

10 Ebm7 Ab7 Dbmaj7 Dm7(b5) G7(b9)

The musical score is written in 4/4 time and consists of three staves. The first staff contains measures 1 through 5, with chord changes at measures 1, 3, and 5. The second staff contains measures 6 through 8, with chord changes at measures 6, 7, and 8. The third staff contains measures 9 through 10, with chord changes at measures 9 and 10. The piece concludes with a double bar line at the end of measure 10.

# (In My) Solitude

Eddie DeLange and Irving Mills

Duke Ellington-1934

$E\flat\text{maj}^7$   $F\text{m}^6$   $G\text{m}^7$   $C\text{m}^7$   $F\text{m}^7$   $F\text{m}^9$   $F\text{m}^7/B\flat$   $G\text{m}^7/B\flat$

In my so - li - tude, you haunt me, With re - ver - ies.  
 so - li - tude you taunt me, With me - mo - ries

6  $F\text{m}^7/B\flat$   $E^7$  1.  $E\flat\text{maj}^7$   $C\text{m}^7$   $F\text{m}^7$   $B\flat^7$  2.  $E\flat\text{maj}^7$   $E\flat^7$

of days gone by, In my die. I  
 that will not

11  $A\flat^6$   $A^\circ$   $E\flat^6/B\flat$   $B\flat^{13}$   $B\flat\text{m}^7/E\flat$   $E\flat^7$

sit in my chair, filled with des - pair, no one can be so bad, with

15  $A\flat^6$   $A^\circ$   $E\flat^6/B\flat$   $C\text{m}^7$   $F^7$   $B\flat^7$

gloom ev - ry - where, I sit and I stare, I know that I'll soon go mad. In my

19  $E\flat\text{maj}^7$   $F\text{m}^6$   $G\text{m}^7$   $C\text{m}^7$   $F^9$   $F^9$

so - li - tude, I'm pray - ing, Dear

23  $F\text{m}^7/B\flat$   $G\text{m}^7/B\flat$   $F\text{m}^7$   $E^7$   $E\flat\text{maj}^7$   $C^7$   $F\text{m}^7$   $B\flat^7$

Lord a - bove, send back my love.

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# Some Of These Days

Brooks, Shelton

Some of these cays\_\_\_\_\_ you'll miss your hon - ey,\_\_\_\_\_ Some of these days\_\_\_\_\_

6 \_\_\_\_\_ you'll feel so lone - ly,\_\_\_\_\_ You'll miss my hug - ging,\_\_\_\_\_ you'll miss my kiss - es\_\_\_\_\_

12 \_\_\_\_\_ you'll miss me hon - ey,\_\_\_\_\_ when you go a - way.\_\_\_\_\_ I feel so lone - ly,\_\_\_\_\_

18 \_\_\_\_\_ just for you on - ly,\_\_\_\_\_ for you know hon - ey\_\_\_\_\_ you've had your way.\_\_\_\_\_

24 \_\_\_\_\_ And when you leave me\_\_\_\_\_ I'll know you grieve me,\_\_\_\_\_

28 \_\_\_\_\_ you'll miss your lit-tle hon - ey some of\_\_\_\_\_ these days.

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# Somebody Loves Me

Ballard MacDonald, Buddy DeSylva

George Gershwin-1924

Some - bo - dy loves me, I won - der who, I won - der

who she can be. Some - bo - dy loves me,

I wish I knew, Who can she be wor - ries me.

For ev - ry girl who pass - es me I shout, "Hey, may - be

you were meant to be my lov - ing ba - by." Some - bo - dy

lovs me, I won - der who, May -

be it's you.

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# Someday My Prince Will Come

from the film "Snow White And The Seven Dwarfs"

Larry Morey

Frank Churchill-1937

Chords: Ebmaj7 F+7 Abmaj7 Gm7 C7 Fm7 C+7

Some day my prince will come, Some day I'll  
he'll whis - per I love you, And steal a

Chords: F9 Bb9 Am7(b5) Ab° 1. Gm7 F#° Fm7

find kiss my or love, And how thril - ling that mo - ment will be,\_\_\_\_\_

Chords: Bb7 Gm7 F#° Fm7 Bb7

\_\_\_\_\_ When the prince of my dreams comes to me. And\_\_\_\_\_

Chords: 2. Ebmaj7 Eb9 Abmaj7 Am7 D7

far a - way, I'll find my love some - day, Some

Chords: Gm7 C7 Fm7 Bb7 Ebmaj7

day when my dreams come true.\_\_\_\_\_

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# Someone To Watch Over Me

introduced by Gertrude Lawrence in the musical "Oh, Kay"

Ira Gershwin

George Gershwin-1926

There's a some - bo - dy I'm long - in' to see, I hope that he,  
I'm a lit - tle lamb who's lost in the wood, I know I could,

turns out to be, Some - one who'll watch o - ver me.  
al - ways be good, To one who'll

watch o - ver me. Al - though he

may not be the man some girls think of as hand - some to

my heart he car - ries the key.

Won't you tell him please to put on some speed, fol - low my lead, oh, how I need,

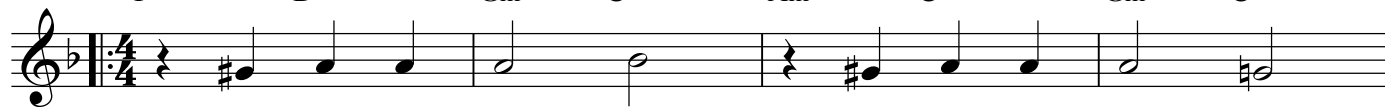
Some - one to watch o - ver me.

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# Sometimes I'm Happy (Sometimes I'm Blue)

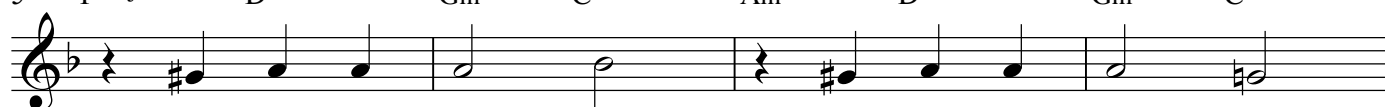
Youmans, Vincent

Fmaj7 D7(b9) Gm7 C7(b9) Am7 C7(b9) Gm7 C7(b9)



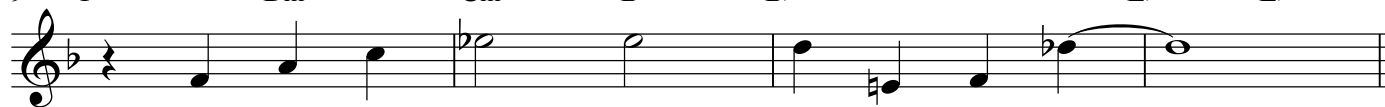
Some-times I'm hap - oy, some-times I'm blue, \_\_\_\_\_  
Some-times I love you, some-times I hate you,

5 Fmaj7 D7(b9) Gm7 C7(b9) Am7 D7(b9) Gm7 C7(b9)




my dis - po - si - tion de - pends on you, \_\_\_\_\_  
but when I hate you it's 'cause I love you,

9 Fmaj7 Dm7 Cm7 B7 Bbmaj7 Eb9(sus4) Eb9




I ne - ver mind the rain from the skies, \_\_\_\_\_  
that's how I am so what can I do?

1. 13 Fmaj7 Eb13(#11) D9 Gm7 Db9(#11) C9



I can find the sun in your \_\_\_\_\_ eyes.

2. 17 F F#o Gm7 Gb7(#9) F6



I'm hap - py when I'm with you.

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# Song Is You, The

from the musical "Music In The Air"

Oscar Hammerstein II

Jerome Kern-1932

1. *C*maj7 *E*b° *D*m7 *G*7

I hear mu - sic when I look at you, A beau - ti - ful  
I hear mu - sic when I touch your hand, A beau - ti - ful

5 *E*m7 *A*7 *D*m7 *G*7

theme of ev - ry dream I ev - er knew, Down deep in my  
me - lo - dy from some en - chan - ted land, Down deep in my

9 1. *E*m7 *A*7 *D*m7 *G*7

heart, I hear it play, I can feel it

13 *E*7(b9) *A*m7 *E*m7 *A*7 *D*m7 *G*7

start, then it melts a - way.

17 2. *E*m7 *A*7 *D*m7 *G*7

heart, I hear it say "Is this the

21 *C*6 *F*7 *C*6 *F*♯m7(b5) *B*7

day."

25 *E*maj7 *F*♯m7 *B*7

I a - lone have heard this love - ly strain,

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29 E<sup>m</sup>aj<sup>7</sup> E<sup>m</sup>aj<sup>7</sup> A<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

I a - lone \_\_\_\_\_ have heard this glad re - frain, \_\_\_\_\_

33 G<sup>#</sup>m<sup>6</sup> C<sup>#</sup>9

Must it be \_\_\_\_\_ for - ev - er in - side of me? \_\_\_\_\_ Why can't I

37 F<sup>#</sup>13 C<sup>9</sup>(#11) B<sup>13</sup> G<sup>7</sup>

let it go? \_\_\_\_\_ Why can't I let you know? \_\_\_\_\_ Why can't I

41 C<sup>m</sup>aj<sup>7</sup> E<sup>b</sup>° Dm<sup>7</sup> G<sup>7</sup>

let you know the song in my heart would sing? \_\_\_\_\_ A beau - ti - ful

45 C<sup>m</sup>aj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>m</sup>aj<sup>7</sup> B<sup>b</sup>7

rhap - so - dy of love and youth and spring \_\_\_\_\_ The mu - sic is

49 E<sup>m</sup>7 E<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup> Ⓢ

sweet, \_\_\_\_\_ the words are true, \_\_\_\_\_ The song is

53 C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> D.S. al CODA

you. \_\_\_\_\_

57 CODA C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(sus4) C<sup>m</sup>aj<sup>7</sup>

you. \_\_\_\_\_

# Sonny Boy

De Sylva, Brown Henderson

When there are grey skies, I don't mind the grey skies, you make them

blue, Son - ny boy. Friends may for - sake me, Let them all for -

sake me, I still have you, Son - ny boy. You're sent from

hea - ven and I know your worth, why you make a hea - ven for

me right here on earth, And the angels they grew lone - ly, and they

took you be - cause they were lone - ly, Now, I'm lone - ly

too, Son - ny boy.

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# Soon

used in the musical "Strike Up The Band" (1930)

Ira Gershwin

George Gershwin-1927

Cmaj7 C<sup>6</sup> Em<sup>7(b5)</sup>/G A<sup>+7(b9)</sup> A<sup>7(b9)</sup> Dm<sup>7</sup>

Soon, \_\_\_\_\_ the lone - ly nights will be end - ed, Soon, \_\_\_\_\_  
soon, \_\_\_\_\_ A lit - tle cot - tage will find us safe, \_\_\_\_\_

6 Dm<sup>6</sup> Fm<sup>7</sup> G<sup>+7(b9)</sup> G<sup>7(b9)</sup> 1. Cmaj7 Gm<sup>7</sup> C<sup>+7(b9)</sup>

— Two hearts as one will be blend - ed, I've found the hap - pi - ness I've  
— With all our cares far be - hind us,

11 F<sup>6</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> B<sup>+7</sup> G<sup>7</sup> Am<sup>7</sup>

wait - ed for, \_\_\_\_\_ The on - ly girl that I was fat - ed for. \_\_\_\_\_

16 Dm<sup>7</sup> G<sup>7(b9)</sup> 2. Cmaj7 Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

— Oh, The day you're mine this world will be in tune, \_\_\_\_\_

20 Bb<sup>7</sup> C/G Am<sup>7</sup> Dm<sup>7</sup> G<sup>13(b9)</sup> C<sup>6</sup>

— Let's make that day come soon. \_\_\_\_\_

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# Sophisticated Lady

Ellington, Duke

They say in - to your ear - ly life ro-mance came, and in this  
Then, with dis - o - lu - tion deep in your eyes, you learned that

heart of yours burned a flame, a flame that flick - ered and one day  
fools in love soon grow wise, the years have changed you some-how I

1. died a - way. 2. see you now. Smok-ing drink-ing, ne-

- ver think-ing of to - mor- row, non-cha-lant, Dia-monds shin-ing, danc

- ing, din - ing with some man in a res-taur-ant, Is that all you real - ly want?

No, so - phi - sti - ca - ted la - dy, I know you miss the

love you lost long a - go, and when no - bo-dy is nigh you cry.

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# Soul Eyes

Matt Waldron-1957

Chords: Cm(maj7), G7(b9)/D, G7(b9), Cm7, F7(b5), Fm7, Bb7(b9), Gm7(b5), C+7(b9), Abmaj7, Am7(b5), D7(b9), 1. Gmaj7, Db7(#11), Gbmaj7, Fm7, Bb7, Ebmaj7, Dm7(b5), G7(#9), 2. Gm7(b5), C7(b9), Fm7, Bb7(#9), Ebmaj7, Dm7(b5), G7(b9).

5 9 13 17 20

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# Speak Low

sung by Mary Martin and Kenny Baker  
in the musical "One Touch Of Venus"

Ogden Nash

Kurt Weill-1943

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into systems, each with a measure number and a set of chords. The lyrics are written below the notes, with some words underlined to indicate phrasing. The score includes various musical notations such as triplets, slurs, and repeat signs. The chords are indicated by letters and numbers above the staff, such as Gm9, C13, Am11, D13, Bbm9, Eb13, Am7, D7, Gm7, C7, F6, Am7, D7, F6, Fm7, Db9(#11), Db7, Ebmaj7, Bm7(b5) E7, Am7, D7, Gm9, C13, Gm9, C13, Gm9, C9 /Bb, Am11, D13, Bbm9, Eb13, Am7 Eb9(#11), D7(sus4), C+7(b9), G9, Gm7, C7, F6, Am11, and D13.

Speak low, \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our sum-mer day wi-thers a - way too  
 low, \_\_\_\_\_ dar - ling speak low, \_\_\_\_\_ Love is a spark, lost in the dark, too

7 Am<sup>11</sup> D<sup>13</sup> Bbm<sup>9</sup> Eb<sup>13</sup> Bbm<sup>9</sup> Eb<sup>13</sup>  
 soon, too soon, Speak low, \_\_\_\_\_ When you speak love, \_\_\_\_\_ Our mo-ment is  
 soon, too soon, I feel \_\_\_\_\_ where ev - er I go, \_\_\_\_\_ that to-mor-row is

13 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 1. F<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> 2. F<sup>6</sup>  
 swift, like \_\_\_\_\_ ships a - drift, we're \_\_\_\_\_ swept a - part too soon. Speak soon. \_\_\_\_\_  
 near, to-mor-row is here and al-ways too

19 Fm<sup>7</sup> Fm<sup>7</sup> Db<sup>9</sup>(#11) Db<sup>7</sup> Ebmaj<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup>  
 Time is so old \_\_\_\_\_ and love so brief, Love is pure gold \_\_\_\_\_ and time a

26 Am<sup>7</sup> D<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> Gm<sup>9</sup> C<sup>13</sup> Gm<sup>9</sup>  
 thief. We're late, \_\_\_\_\_ dar-ling we're late, \_\_\_\_\_ The cur-tain des cends, ev-ry-thing

32 C<sup>9</sup> /Bb Am<sup>11</sup> D<sup>13</sup> Bbm<sup>9</sup> Eb<sup>13</sup> Am<sup>7</sup> Eb<sup>9</sup>(#11)  
 ends too soon, too soon, I wait, \_\_\_\_\_ dar-ling I wait, \_\_\_\_\_

38 D<sup>7</sup>(sus4) C<sup>+</sup>7(b9) G<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Am<sup>11</sup> D<sup>13</sup>  
 \_\_\_\_\_ wil you speak low to me, speak love to me, and soon. \_\_\_\_\_

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# Spring Can Really Hang You Up The Most

Based on T.S. Elliot's "The Wasteland" poem

Wolt-Landesman

E♭maj7 D♭7 E♭maj7 D♭7 E♭maj7

Once I was a sen-ti-men-tal thing, Threw my heart a-way each spring,

5 D♭m7 G♭7(b9) C♭maj7 A♭m7 D7 Gmaj7 Fm7 B♭7 E♭maj7 C♭m7

Now a spring ro-mance has-n't got a chance, Prom-ised my first dance to win ter, \_

9 Fm7 B♭7 C7(♯9) Fm7 C7(b9) F9 B♭9 B♭7(b9)

All I've go to show? A splin ter\_ for my lit - tle fling.

13 E♭maj7 D♭7 E♭maj7 D♭7 E♭maj7 C♭m7 Fm7 B♭7 G♭m7(b5) C7(b9)

Spring this year has got me feel-ing like a\_ horse that ne ver left the post. I  
Morn-ing's kiss wakes trees and flow ers, and to them I'd like to drink a toast, I

17 A♭m7(b5) A♭m7 E♭maj7/G G♭°

lie in my room star-ing up at the ceil-ing, Spring can real-ly hang you up the  
walk\_ in the park just to kill\_ lone-ly hours,

20 E♭maj7 C7 Fm7 B♭7

most. Spring can real - ly hang you up the most.

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23  $B\flat m^7$   $E\flat^7$   $B\flat m^7$   $E\flat^7$   $B\flat m^7$   $E\flat^7$   $B\flat m^7$   $E\flat^7$

All noon those birds twit-ter twit, I know the rune, "This is love, this is it,"

27  $E\flat m^7$   $A\flat^7$   $E\flat m^7$   $A\flat^7$   $A m^7$   $D^7$   $G m^7$   $C m^7$   $F^7$

Heard it be-fore and I know the score, And I've De-cid-ed that spring is a bore.

31  $B\flat m^7$   $A\flat^7$   $E\flat m^7$   $D\flat^7$   $E\flat m^7$   $F m^7$   $G m^7(b5)$   $C^7$   $C^7/B\flat$

Love seemed sure a-round the new\_ year, Now it's Ap-ril, love is just a ghost, Spring ar-

35  $A m^7(b5)$   $A\flat m^7$   $E\flat m^7/G$   $G\flat^o$   $F m^7$   $B\flat^7$   $G m^7(b5)$   $C^7$

rived on time, on-ly what be-came of you dear? Spring can real-ly hang you up the most,

39  $F m^7$   $B\flat^7$   $E^7(b5)$   $E\flat m^7$   $D\flat^7$  D.S. al CODA  $F\sharp m^7$   $B^7$

Spring can real-ly hang you up the most.

44  $F m^7$   $B\flat^7$   $G m^7(b5)$   $C^7$   $F m^7$   $B\flat^7$   $E\flat m^7$   $F m^7$   $B\flat$   $E\flat m^7$

Spring can real-ly hang you up the most. All a-lone the par - ty's ov - er,

48  $D m^7(b5)$   $G^7(b9)$   $C m^7$   $F^7$   $F m^7$   $A\flat m^7$   $D\flat^7$

Old man win - ter was a gra-cios host, But when you keep pary-ing for

51  $G m^7$   $C^7$   $F m^7$   $E^7$   $B\flat^7(b9)$   $E\flat m^7$

snow to hide the clo - ver, Spring can real - ly hang you up the most.





# St. Thomas

Rollins, Sonny

Chord progression for measures 1-8:

- Measures 1-2: Cmaj7
- Measures 3-4: Em7
- Measures 5-6: A7
- Measures 7-8: Dm7
- Measures 9-10: G7
- Measures 11-12: Cmaj7

Chord progression for measures 9-12:

- Measures 9-10: C7
- Measures 11-12: Bb7
- Measures 13-14: A7
- Measures 15-16: Dm7
- Measures 17-18: G7

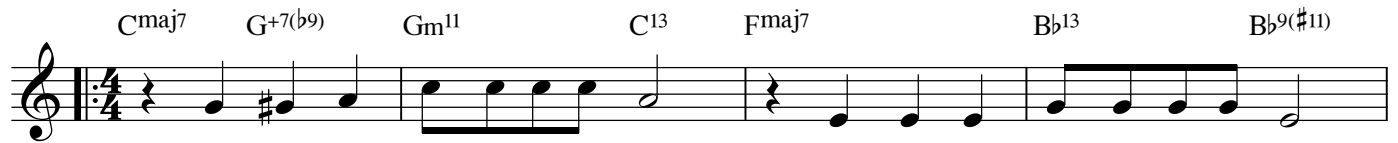
Chord progression for measures 13-18:

- Measures 13-14: Cmaj7
- Measures 15-16: C7
- Measures 17-18: Fmaj7
- Measures 19-20: F#o
- Measures 21-22: Cmaj7/G
- Measures 23-24: G7
- Measures 25-26: Cmaj7

# Stairway To The Stars

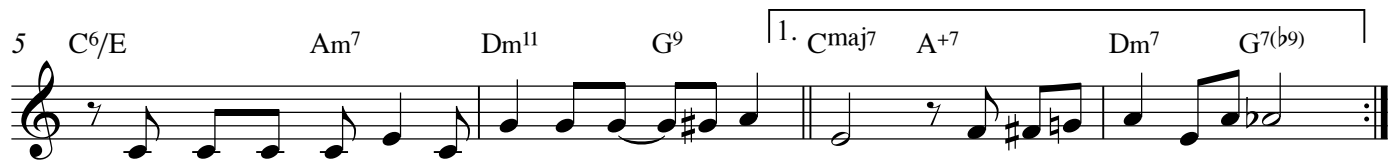
Mitchell Parish

Matty Malneck and Frank Signorelli-1939



Let's build a stair-way to the stars,  
We'll hear the sound of vi - o - lins,

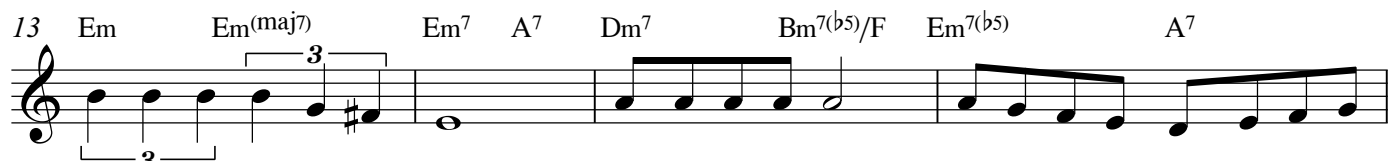
And climb that stair-way to the stars,  
Out yon - der, where the blue be - gins,



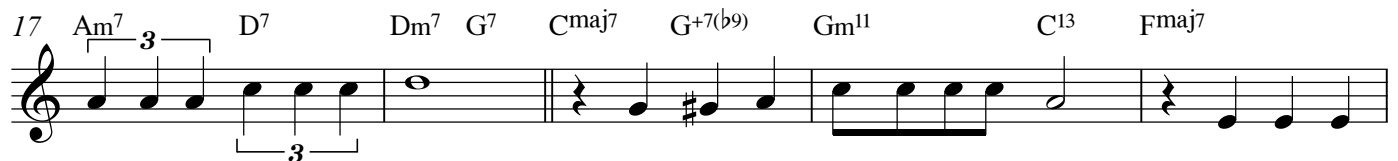
With love be - side us to fill the night with a song.  
The moon wil guide us as we go drift - ing a -



long. Can't we sail a-way on a la - zy dai-sy pe - tal



o - ver the rim of a hill? Can't we sail a-way on a lit - tle dream and set - tle



high on the crest of a thrill? Let's build a stair-way to the stars, A love - ly



stair-way to the stars, It would be hea-ven to climb to hea-ven with you.

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# Star Eyes

from the film "I Dood It"

Don Raye

Gene de Paul-1943

Star eyes, That to me is what your eyes are, Soft as stars in A - pril  
 Star eyes, Flash-ing eyes in which my hopes rise, Let me show you where my

5 skies are, Tell me some-day you'll ful - fill their pro-mise of a thrill.  
 heart lies, Let me prove that it a - does the

9 1. Fm7(b5) Bb7  
 2. Fm7(b5) Bb7 A7(b9) Abmaj7 Abm7  
 lov-ing-ness of yours. All my life I felt con - tent to star-gaze at the

13 Db7 Gbmaj7 Fm7(b5) Bb7 Bb7(b9)  
 skies, Now, I on - ly want to melt the star-dust in your eyes.

18 Ebmaj7 Fm7 Bb7 Ebmaj7 Ebm7 Ab7 Dbmaj7  
 Star eyes, When if ev-er will my lips know, If it's me for whom those eyes glow,

23 Gm7(b5) C7(#9) Fmaj7 Fm7(b5) Bb7  
 Makes no dif-ference where you are, Your eyes still hold my wish - ing

26 Eb7 D7 Db7 C7(b9) Fm7 Fm7/Bb Eb6  
 star, Oh, star eyes, How love - ly you are.

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# Stardust

a song about a song about love

Mitchell Parish

Hoagy Carmichael-1927

C<sup>6</sup> F<sup>9</sup>(#11) Bm<sup>7</sup>(b5) E+<sup>7</sup>(b9)

And now the pur - ple dusk of twi-light time, Steals a-cross the mea-dows of my  
You wan der down the lane and far a - way, Lea-ving me a song that will not

4 A<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup> /F | 1. Em<sup>7</sup> Am<sup>7</sup> /G

heart,  
die,  
High up in the sky the lit - tle stars climb,\_  
Love is now the star - dust

7 F#m<sup>11</sup> B<sup>7</sup>/F# B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>11</sup> G<sup>7</sup> | 2. Em<sup>7</sup> 3 Am<sup>7</sup>

Al - ways re - min-ding me that we're a - part. of yes - ter - day,

10 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Eb<sup>9</sup> Dm<sup>7</sup> A+<sup>7</sup>(b9)

The mu - sic of the years gone by. Some-times I won - der why I  
side a gar - den

13 Dm<sup>7</sup> Bb<sup>9</sup>(#11) Bb<sup>7</sup>

spend the lone - ly night, Dream-ing of a song, The  
wall, when stars are bright, You are in my arms, The

16 C<sup>6</sup> F<sup>7</sup> Em<sup>7</sup> Bb<sup>9</sup>(#11) Dm<sup>7</sup> Bbm<sup>6</sup> A<sup>7</sup>(b9)

me - lo - dy haunts my re - ver - ie, And I am once a - gain with  
night - in - gale tells his fai - ry tale, A pa - ra - dise where ro - ses

19 Dm<sup>7</sup> Dm<sup>7(b5)/Ab</sup> G<sup>7</sup> G<sup>o</sup> Dm<sup>7</sup> Db<sup>9</sup>

1.

you, \_\_\_\_\_ When our love was new, And each kiss an in - spi -  
bloom, \_\_\_\_\_ Though I

22 C<sup>maj7</sup> F<sup>maj7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>/D D<sup>7</sup>

ra - - - tion, But that was long a - go, Now

25 D<sup>9</sup> Bbm<sup>6</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> F<sup>maj7</sup> Em<sup>7</sup> Eb<sup>o</sup>

my con - sol - la \_\_\_\_\_ tion is in the star - dust of a song. Be -

28 F<sup>maj7</sup> F<sup>6</sup> Bb<sup>9</sup> C<sup>maj7</sup> Em<sup>7</sup> Am<sup>7</sup> /G

2.

dream in vain, \_\_\_\_\_ In my heart it will re -

31 B<sup>7</sup>/F<sup>#</sup> B<sup>7(b5)</sup>/F E<sup>7</sup> E<sup>+7</sup> F<sup>6</sup> A<sup>7</sup>/E Eb<sup>o</sup>

main, My star - dust me - lo - dy, \_\_\_\_\_

33 Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

\_\_\_\_\_ The me - mo - ry of love's re - frain. \_\_\_\_\_

# Stars Fell On Alabama

Mitchell Parish

Frank Perkins-1934

Cmaj7 A7 Dm7 G7 Cmaj7 Fmaj7 Em7 A+7(b9)  
 We lived our lit - tle dra - ma, We kissed in a field of white, And  
 I can't for - get the gla - mor, Your eyes held a ten der light, While  
 5 Dm7 1. G7 /F Em7 Eb7 Dm7 Db9(#11) 2. G7 C6 Bb9  
 stars fell on A - la - ba - ma, Last night. ba - ma, Last night.  
 stars fell on A - la -  
 11 C6 C#° Dm7 G7 Em7 A7(#9) Dm7 G7  
 I ne-ver planned in my i - ma - gi - na - tion\_\_ a si - tu - a - tion so hea - ven  
 15 Cmaj7 A7 Dm7 G7 G#° Am7 Am7/G  
 ly, A fai - ry land where no one else could en - ter, And in the  
 18 F#m7(b5) B7 Emaj7 G7 Cmaj7 A7 Dm7 G7  
 cen - ter\_\_ just you and me. My heart beat like a ham - ner, My  
 22 Cmaj7 Fmaj7 Em7 A+7(b9) Dm7 G7 C6 Dm7 G+7  
 arms wound a-round you tight, And stars fell on A - la - ba - ma, Last night.

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# Stella By Starlight

from the film "The Uninvited"

Ned Washington

Victor Young-1944

Em<sup>7(b5)</sup> A<sup>7</sup> Cm<sup>11</sup> F<sup>13</sup> Fm<sup>9</sup> B<sup>b13</sup> E<sup>b</sup>maj<sup>7</sup>

The song a ro-bin sings, Through years of end-less springs,

8 Ab<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> /F Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> /C Bm<sup>7(b5)</sup> B<sup>b</sup>m<sup>6</sup> F/A Dm<sup>7</sup>

The mur-mur of a brook at ev-en-tide, That rip-ples by a

14 Gm<sup>7</sup> C<sup>13</sup> B<sup>b13</sup> Am<sup>7(b5)</sup> D<sup>7</sup> G<sup>+</sup>7(b<sup>9</sup>) Cm<sup>9</sup>

nook where two lo-vers hide. A great sym-pho-nic theme,

20 Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>m(maj<sup>7</sup>) Ab<sup>9</sup> B<sup>b</sup>maj<sup>9</sup> Em<sup>7(b5)</sup>

That's Stel-la by star-light, and not a dream. My heart

26 A<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>+</sup>7 D<sup>b</sup>m<sup>11</sup> G<sup>b7</sup> Cm<sup>7(b5)</sup> F<sup>7(b9)</sup> B<sup>b</sup>maj<sup>7</sup>

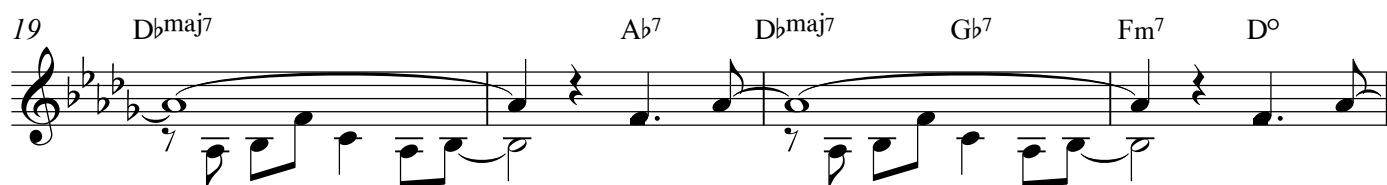
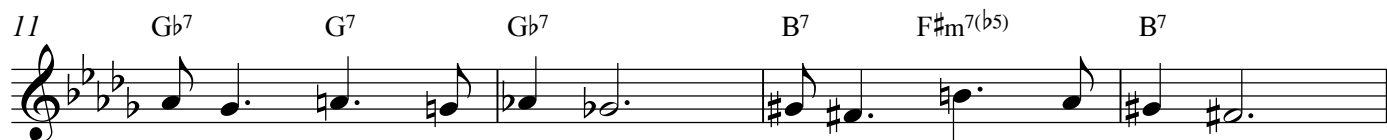
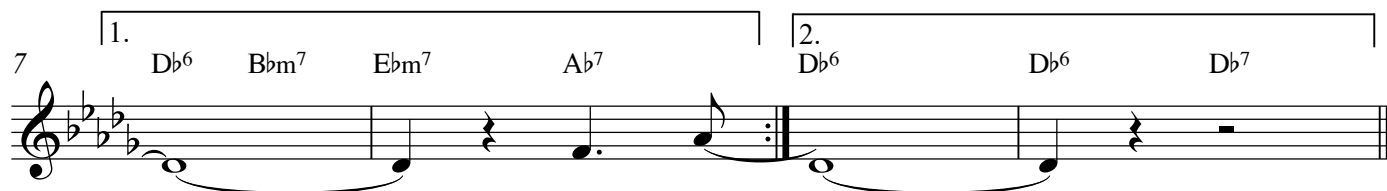
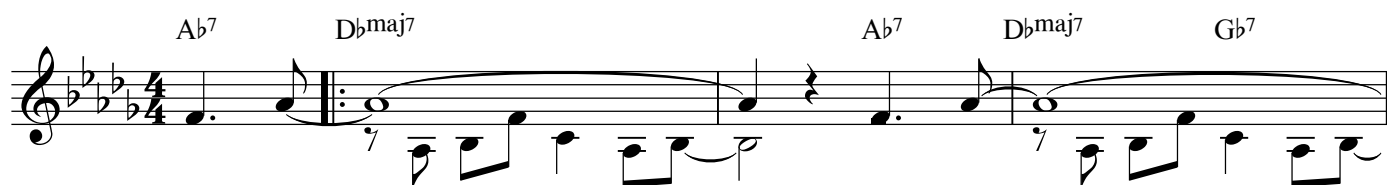
and I a-gree, She's ev-ry-thing on earth to me.

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# Stompin' At The Savoy

Edgar Simpson-1934



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# Stormy Weather

sung at the Cotton Club night club

Ted Koehler

Harold Arlen-1933

Don't know why there's no sun up in the sky, stor - my  
bare, gloom and miser - y ev - ry - where, stor - my

3 wea - ther, Since my gal and I aint' to - ge - ther, Keeps  
wea - ther, Just can't get my poor - self to - ge - ther, I'm

6 rain - in' all the time. Life is  
wea - ry ev - ry

9 time, ev - ry time. wea - ry all the

12 time. When she went a - way the blues walked in and then they met me,

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15  $A\flat\text{maj}7$   $A^\circ$   $E\flat^6/B\flat$   $E\flat^7$

If she stays a - way\_\_ that old rock - in' chair's bound to get me,

17  $A\flat\text{maj}7$   $A^\circ$   $E\flat^6/B\flat$   $Cm^7$   $Gm^7$   $C^7(\sharp 9)$

All I do\_\_ is pray, The Lord a - bove wil let me just walk in that sun

20  $F^7$   $B\flat^7$   $E\flat\text{maj}7$   $C^7$   $Fm^7$   $B\flat^7$

a - gain, Can't go on, Ev - ry - thing I had is gone, Stor - my

23  $E\flat\text{maj}7$   $E\flat^7$   $A\flat^6$   $A^\circ$   $E\flat^6/B\flat$   $C^7$

wea - ther,\_ Since my gal and I\_\_ ain't to ge - ther,\_\_ Keeps

26  $Fm^7$   $B\flat+7(b9)$   $E\flat\text{maj}7$   $C^7(\sharp 9)$   $Fm^7$   $B\flat+7(b9)$

rain - in' all\_\_ the time,\_\_ Keeps rain - in' all\_\_ the

29  $E\flat^6$   $C^7(\sharp 9)$   $Fm^7$   $B\flat^7$

time.\_\_\_ Don't know

# Strike Up The Band

Gershwin, George

B $\flat$ 6 B $^{\circ}$  Cm7

Let the drums roll out, \_\_\_\_\_ let the trum-pet call, \_\_\_\_\_ while the peo-ple shout, \_

Detailed description: This block contains the first line of the musical score. It features a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. Above the staff, the chords B $\flat$ 6, B $^{\circ}$ , and Cm7 are indicated. The melody consists of eighth and quarter notes. The lyrics are: "Let the drums roll out, \_\_\_\_\_ let the trum-pet call, \_\_\_\_\_ while the peo-ple shout, \_".

6 F7 B $\flat$ 6 Fm7 E7 E $\flat$ 6 E $^{\circ}$

— "Strike up the band." \_\_\_\_\_ Hear the cym-bals ring, \_\_\_\_\_ call-ing one and all, \_

Detailed description: This block contains the second line of the musical score. It continues the melody from the first line. Above the staff, the chords F7, B $\flat$ 6, Fm7, E7, E $\flat$ 6, and E $^{\circ}$  are indicated. The lyrics are: "— 'Strike up the band.' \_\_\_\_\_ Hear the cym-bals ring, \_\_\_\_\_ call-ing one and all, \_".

12 Fm7 B $\flat$ 7 E $\flat$ 6 Cm7(b5) B $\flat$ 6

\_\_\_\_\_ to the mar-tial swing, \_\_\_\_\_ strike up the band. \_\_\_\_\_ There is work to be done, to be

Detailed description: This block contains the third line of the musical score. Above the staff, the chords Fm7, B $\flat$ 7, E $\flat$ 6, Cm7(b5), and B $\flat$ 6 are indicated. The lyrics are: "\_\_\_\_\_ to the mar-tial swing, \_\_\_\_\_ strike up the band. \_\_\_\_\_ There is work to be done, to be".

18 Am7(b5) D7 Gm7 C7

done, ket's have fun, fun, fun, fun, fun, fun, fun, You\_ son of a gun of a gun, take your

Detailed description: This block contains the fourth line of the musical score. Above the staff, the chords Am7(b5), D7, Gm7, and C7 are indicated. The lyrics are: "done, ket's have fun, fun, fun, fun, fun, fun, fun, You\_ son of a gun of a gun, take your".

23 Cm7 F7 B9(#11) B $\flat$ 6 Ab9

stand, Oh, \_\_\_\_\_ form a line, \_\_\_\_\_ come\_ on let's go,

Detailed description: This block contains the fifth line of the musical score. Above the staff, the chords Cm7, F7, B9(#11), B $\flat$ 6, and Ab9 are indicated. The lyrics are: "stand, Oh, \_\_\_\_\_ form a line, \_\_\_\_\_ come\_ on let's go,".

28 G9 Cm7 F7 B $\flat$ maj7

Hey, lead - er strike up the band.

Detailed description: This block contains the sixth line of the musical score. Above the staff, the chords G9, Cm7, F7, and B $\flat$ maj7 are indicated. The lyrics are: "Hey, lead - er strike up the band.".

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# Strode Rode

Sonny Rollins-1956

1. Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>

5 Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>

9 Db<sup>7</sup> Db<sup>7</sup> 3 C<sup>7</sup> 3 1. Fm<sup>7</sup> Db<sup>7</sup>

13 2. Fm<sup>7</sup> Fm<sup>7</sup> F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>

19 Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>

23 Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>

27 Db<sup>7</sup> Db<sup>7</sup> 3 C<sup>7</sup> 3 Fm<sup>7</sup>

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# Strollin'

Silver, Horace

$\text{D}\flat\text{maj}7$   $\text{Em}^7$   $\text{A}^7$   $\text{Eb}^7$   $\text{Ab}^7$   $\text{D}\flat\text{maj}7$

6  $\text{Ab}^7$   $\text{D}\flat^7$   $\text{Gm}^7(\text{b}5)$   $\text{C}^7$   $\text{Fm}^7$   $\text{B}\flat^7(\text{b}9)$

11  $\text{Eb}^7$   $\text{Ab}^7$   $\text{D}\flat\text{maj}7$   $\text{B}\flat^7$   $\text{Em}^7$   $\text{A}^7$   $\text{Eb}^7$   $\text{Ab}^7$

17  $\text{Fm}^7$   $\text{B}\flat^7$   $\text{Eb}^7(\text{b}5)$   $\text{F}\sharp^7$   $\text{B}^7$   $\text{Fm}^7$   $\text{B}\flat^7$

22  $\text{Eb}^7$   $\text{Ab}^7(\text{b}5)$   $\text{D}\flat\text{maj}7$   $\text{B}\flat^7$   $\text{Eb}^7$   $\text{Ab}^7$  D.S. al CODA

CODA  $\text{D}\flat\text{maj}7$   $\text{G}\flat^7(\text{b}5)$   $\text{Am}^7$   $\text{B}\flat^7(\text{b}9)$   $\text{Eb}^7$   $\text{Ab}^7(\text{b}9)$   $\text{D}\flat\text{maj}7(\text{b}5)$

# Sugar

Turrentine, Stanley

Chords and measures indicated in the score:

- Staff 1: Cm7, Am7(b5), Dm7(b5), G+7, Cm7, G+7
- Staff 2 (Measures 5-11): Cm7, G+7, Cm7, Eb7/Bb, Ab13, Db13(b5), Dm7(b5)
- Staff 3 (Measures 9-11): G+7, Cm7, B7, Bbm7, Eb9
- Staff 4 (Measures 12-14): Abmaj7, Db9(#11), Dm7(b5)
- Staff 5 (Measures 15-17): G+7, Ab9, G+7, Cm7

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# Summer Samba

Norman Gimbel

Marcos Valle-1964

Fmaj7 Bm7(b5)

Some-one to hold me tight, That would be ve - ry nice, Some-one to love me right,  
Some-one to cling to me, Stay with me right\_ or wrong, Some-one to sing to me,

4 E7(#9) Bbmaj7

That would be ve - ry nice, Some-one to un-der-stand, Each lit - tle dream in me,  
Some lit - tle sam - ba song, Some-one to take my heart, And give his heart\_ to me,

7 Eb7 Am7 D7(b9)

Some-one to take my hand, And be a team with me. So nice, life would be so  
Some-one who's rea - dy to give love a start with me. Oh yeah, that would be so

11 1. Gm7 Em7(b5) A7(#9) Dm7 G7

nice, If one day I'd find Some-one who would

15 Gm7 Db7 C7 2. Gm7 C7(b9)

take my hand and sam-ba through life with me. nice,

19 Fmaj7 Bb7 Fmaj7 Gm7/C

I could see you and me, that would be so nice.

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# Summertime

from the opera "Porgy And Bess"

Ira Gershwin

George Gershwin-1934

Sum-mer - time, and the li-vin' is ea - sy, fish are  
mornings, you're gon-na rise up sing - ing, And you'll

5 jum - pin' and the cot-ton is high, Oh, your  
spread your wings, and you'll take to the sky, But 'til

9 Dad-dy's rich and your Ma is good look - in', So  
that morn - ing there ain't no-thin' can harm you, with

13 hush, lit-tle ba - by, don't you cry. One of these by.  
Da - dy and Mam-my Stand - in'

19

25

31

# Sunday

Jule Stein, Bennie Krueger, Ned Miller

Chester Conn-1926

Cmaj7 F7 Em7 Eb° Dm7 G7 Bb A7

I'm blue ev - ry Mon - day, think - in' ov - er Sun - day,  
I sigh all day Tues - day, I cry all day Wednes - day,

5 D7 1. G7 C6 A7 Dm7 G7

That Oh one my, day when I'm with you, \_\_\_\_\_ It seems that

9 2. G7 C6 E7

how I long for you. \_\_\_\_\_ And then comes Thurs - day,

13 A7 D7

gee, it's long, \_ it ne - ver gets by, \_\_\_\_\_ And Fri - day,

17 Dm7 G7 Cmaj7 F7

makes me feel, \_ like I'm gon - na die, \_\_\_\_\_ But af - ter pay day,

21 Em7 Eb° Dm7 G7 Bb A7

is my fun \_ day, I shine all day Sun - day,

24 D7 G7 C6

That one day when I'm with you. \_\_\_\_\_

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# Sunny

Bobby Hebb-1966

Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Sun- ny, \_\_\_\_\_ yes - ter-day my life was filled with rain, \_\_\_\_\_  
 Sun- ny, \_\_\_\_\_ thank you for the sun - shine bou quet, \_\_\_\_\_  
 Sun- ny, \_\_\_\_\_ thank you for the truth you let me see, \_\_\_\_\_

5 Am<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Sun- ny, \_\_\_\_\_ you smiled at me and real - ly eased the pain. \_\_\_\_\_ Now the  
 Sun- ny, \_\_\_\_\_ thank you for the love you brought my way. \_\_\_\_\_ You \_\_\_\_\_  
 Sun- ny, \_\_\_\_\_ thank you for the facts from A to Z. \_\_\_\_\_

9 Am<sup>7</sup> C<sup>7</sup>/G Fmaj<sup>7</sup>

dark days are gone\_ and the bright days are here, \_ my\_ Sun - ny one\_ shines  
 gave\_ to me\_ your\_ all\_ and all, \_ now I feel\_ ten  
 My life was torn\_ like a wind- blown sand, \_ And the rock was formed when you

12 Bb<sup>9</sup>(#11) Bm<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> C<sup>13</sup>/G F<sup>7</sup> E<sup>+7</sup>(b9)

so sin- cere, Sun - ny one so true\_ I love you. \_\_\_\_\_  
 feet tall, \_\_\_\_\_ Sun - ny one so true\_ I love you. \_\_\_\_\_  
 held my hand, Sun - ny on so true\_ I love you. \_\_\_\_\_

# Surrey With The Fringe On Top

from the musical "Oklahoma"

Oscar Hammerstein II

Richard Rogers-1943

Chicks and ducks and geese bet - ter scur - ry When I take you  
Watch that fringe and see how it flut - ters, When I drive them  
Two bright side - light wink - in' and blink - in', Ain't no fi - ner

out in the sur - rey, When I take you out in the sur - rey with the  
high step-pin' strut - ters, No - sey pokes will peek thru their shut - ters and their  
rig I'm a think - in', You can keep your rig if you're think - in' that I'd

1. fringe on top. 2. eyes will pop! The

wheels are yel - low, the up - hol - ster - y's brown, the dash - board's gen - u - ine lea - ther, With

is - in - glass cur - tains you can roll right down in case there's a change in the wea - ther.

CODA

care to swap fer that

shin - ey lit - tle sur - rey with the fringe on the top.

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# Sweet And Lovely

Arnheim-G., Lemare-J.

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Sweet and love - ly, sweet-er than the ros - es in May, —  
Skies a - bove me, nev - er were as blue as her eyes, —

Detailed description: This block contains the first four measures of the song. The melody is written on a single treble staff. Above the staff, the chords Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup> are indicated. The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

5 F<sup>7</sup> B♭maj<sup>7</sup> E♭<sup>9</sup> Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>/<sub>9</sub>

sweet and love - ly, heav - en must have sent her my way. —  
and she loves me, who would want a sweet-er sur - prise. —

1.2.

Detailed description: This block contains measures 5 through 8. The melody continues on the treble staff. Chords F<sup>7</sup>, B♭maj<sup>7</sup>, E♭<sup>9</sup>, Cmaj<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, and C<sup>6</sup>/<sub>9</sub> are written above the staff. The lyrics continue below. A first/second ending bracket labeled '1.2.' spans the final two measures of this section.

9 Fm<sup>7</sup> B♭<sup>7</sup> Cmaj<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> Cmaj<sup>7</sup>

When she nes-tles in my arms to ten-der ly, there's a thrill that words can-not ex-press,

Detailed description: This block contains measures 9 through 12. The melody is on the treble staff. Chords Fm<sup>7</sup>, B♭<sup>7</sup>, Cmaj<sup>7</sup>, Fm<sup>7</sup>, B♭<sup>7</sup>, and Cmaj<sup>7</sup> are written above the staff. The lyrics are written below the staff.

13 A♭m<sup>7</sup> D♭<sup>7</sup> E♭maj<sup>7</sup> E♭m<sup>7</sup> A♭<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

In my heart a song of love is taun-ting me, — mel-o - dy haun-ting me.

Detailed description: This block contains measures 13 through 16. The melody is on the treble staff. Chords A♭m<sup>7</sup>, D♭<sup>7</sup>, E♭maj<sup>7</sup>, E♭m<sup>7</sup>, A♭<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup> are written above the staff. The lyrics continue below.

17 Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Sweet and love - ly, sweet-er than the ros - es in May, —

Detailed description: This block contains measures 17 through 20. The melody is on the treble staff. Chords Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup> are written above the staff. The lyrics continue below.

21 F<sup>7</sup> B♭maj<sup>7</sup> E♭<sup>9</sup> Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>/<sub>9</sub>

and she loves me, there is no-thing more I can say.

Detailed description: This block contains measures 21 through 24. The melody is on the treble staff. Chords F<sup>7</sup>, B♭maj<sup>7</sup>, E♭<sup>9</sup>, Cmaj<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, and C<sup>6</sup>/<sub>9</sub> are written above the staff. The lyrics continue below.

Copyright © 1931

# Sweet Georgia Brown

Kenneth Casey

Ben Bernie and Maceo Pinkard-1925

1 D<sup>7</sup> G<sup>7</sup>



No man made has got a shade on sweet Geor-gia Brown, Two left feet,  
It's been said she knocks 'em dead when she lands in town, Since she came why

6 G<sup>7</sup> 1. C<sup>7</sup>



oh so neat, sweet Geor-gia Brown, They all sigh and want to die for  
it's a shame how she cools 'em down,

11 F<sup>maj7</sup> Em<sup>7</sup>



sweet Geor-gia Brown, I'll tell you just why, you know I don't lie,

16 A<sup>7</sup> 2. G<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>



not much. (down.) Fel - las she can't get, must be fel - las

21 A<sup>7</sup> F<sup>7</sup> E<sup>7</sup>



she ain't met, Geor - gia claimed her Geor -

23 E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup>



- gia named her sweet Geor - gia Brown.

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# Sweet Lorraine

Mitchell Parish

Cliff Burwell-1928

Gmaj7 F7 E7 Am7 D7 D#° Em7 Dm7 G7

I just found joy, I'm as hap - py as a ba - by boy,  
 pair of eyes, that are bright-er than the sum - mer sky,

4 C7 B7 E7 A7 Am7/D D7

— with a - no - ther brand new choo choo toy, when I met my sweet lor -  
 — when you see them you will re - a - lize, Why I love my sweet lor -

7 1. Gmaj7 F7 E7 A7 D7 2. G6/D C7 C#° G6/D G7 Db7

raine. A aine. Now when it's

11 Cmaj7 Bm7(b5) E7 Am7 Ab7 Gm7 C7 F7 E7

rain - in' I don't miss the sun be - cause it's in my ba - by's smile,

14 Am7 Ab7 Gm7 C7 F7 E7 Eb9(#11) D7

And to think that I'm the luck - y one,

17 F7 E7 Eb9(#11) D7 Gmaj7 F7 E7

that will lead her down the aisle. Each night I pray,

20 Am7 D7 D#° Em7 Dm7 G7 C7 B7

— that no one will steal her heart a - way, I can't wait un - till that

23 E7 A7 Am7/D D7 G6 F7 E7 A7 D7

luck - y day, When I mar - ry sweet Lor - raine.

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# Sweet Sue (Just You)

Will J. Harris

Victor Young-1928

Chords: Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>6</sup> C<sup>13</sup>(b9)

Ev - ry star a - bove, — know the one I love, — sweet Sue, — just  
moon up high, — knows the rea - son why, — sweet Sue, — it's

7 1. F<sup>6</sup> D<sup>7</sup> 2. F<sup>6</sup> Fmaj<sup>7</sup> Fmaj<sup>7</sup>/E F<sup>7</sup>/E<sup>b</sup>

you. — And the you. — No one else it seems — ev - er shares my dreams,

14 D<sup>7</sup> Gm<sup>7</sup> Bbm<sup>6</sup> C<sup>7</sup> Gm<sup>7</sup>

— With - out you, dear, I don't know what I would do. — In this heart of mine, —

20 C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>6</sup> C<sup>9</sup> F<sup>6</sup>

— you live all the time, — sweet Sue, — just you. —



# Swingin' Along On Broadway

Clayton, Buck

1.  $\text{Abmaj7}$   $\text{F7}$   $\text{Bbm7}$

4  $\text{Eb7}$   $\text{Abmaj7}$   $\text{Ab7}$   $\text{Dbmaj7}$   $\text{Gb7}$

7  $\text{E7}$   $\text{Eb7}$   $\text{Ab6}$   $\text{Cmaj7}$   $\text{Am7}$

10  $\text{Dm7}$   $\text{G7}$   $\text{C6}$   $\text{A7}$   $\text{Dm7}$   $\text{G7(sus4)}$   $\text{Ebmaj7}$   $\text{Cm7}$

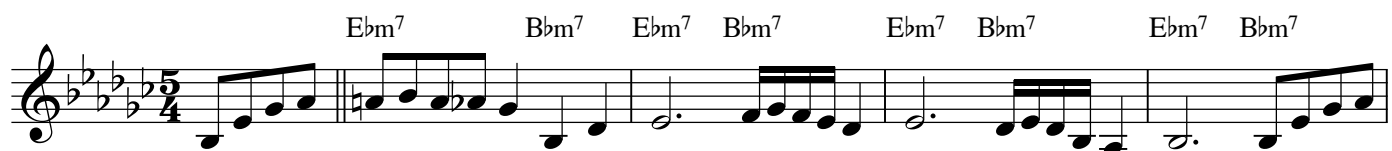
14  $\text{Fm7}$   $\text{Bb7}$   $\text{Bbm7}$   $\text{Eb7}$   $\text{Bbm7}$   $\text{Db7(b9)}$   $\text{Abmaj7}$

18  $\text{F7}$   $\text{Bbm7}$   $\text{Eb7}$   $\text{Abmaj7}$   $\text{Ab7}$

22  $\text{Dbmaj7}$   $\text{Gb7}$   $\text{E7}$   $\text{Eb7}$   $\text{Ab6}$  D.S. al CODA  $\text{Eb7}$   $\text{Ab6}$

# Take Five

Paul Desmond-1959



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# Take The A Train

Joya Sherill

Billy Strayhorn-1939

Cmaj7 D9(#11) Dm7

You must take the A train, To  
If you miss the A train, You'll

6 G7 1. Cmaj7 Dm7 G7 2. Cmaj7 Gm7 C7

go to Su - gar Hill way up in Har-lem.  
find you missed the quick-est way to Har- lem.

11 Fmaj7 Fmaj7 D7 D7

Hur-ry get on, now it's com- ing, Lis- ten to those rails a -

17 Dm7 G9 G+7(b9) Cmaj7 D9(#11)

thrum ing. All a - board, get on the A train,

22 Dm7 G7 C6

Soon you will be on Su-gar Hill in Har- lem.

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# Taking A Chance On Love

sung by Ethel Waters and Dooley Wilson in the film "Cabin In The Sky"

John La Touche

Vernon Duke-1940

B♭maj7 B° Cm Cm(maj7) Cm7 F7 B♭maj7 D7

Here I go a- gain, I hear those trum-pets blow a- gain,  
Here I slide a- gain, A-bout to take that ride a- gain,

5 Gm Gm(maj7) Gm7 C7 1. Cm7 F7 B♭maj7 B° Cm7 F7 3. B♭maj7 B° Cm7 F7

All a - glow a - gain, tak - ing a chance on love.  
Star - ry eyed a - gain,

9 2. Cm7 F7 B♭6 B♭7 Fm7 B♭7 E♭maj7 C7 3. Cm7 F7 B♭6 B♭7 Fm7 B♭7 E♭maj7 C7

tak - ing a chance on love. I thought that cards were a frame - up I

13 Fm7 B♭7 E♭maj7 E♭m7 A♭7 D♭maj7

ne - ver would try, But now I'm tak - ing that game up and the

17 D♭m7 G♭7 Cm7 F7 B♭maj7 B° Cm Cm(maj7)

ace of hearts is high. Things are mend - ing now,

21 Cm7 F7 B♭maj7 D7 Gm Gm(maj7)

I see a rain - bow bend - ing now, We'll have a hap - py

24 Gm7 C7 Cm7 F7(b9) B♭6 3. Cm7 F7(b9) B♭6

end - ing now, Tak - ing a chance on love.

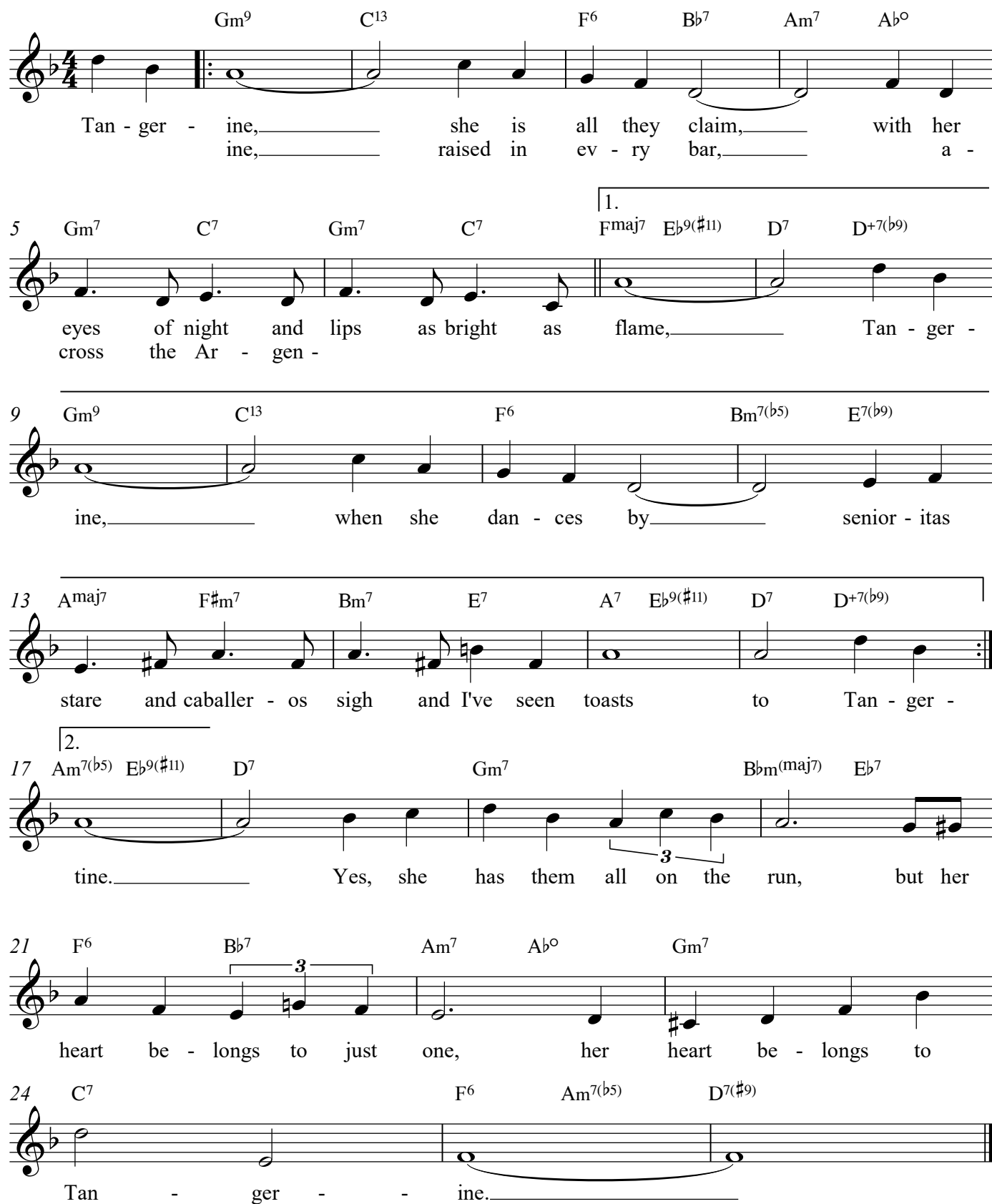
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# Tangerine

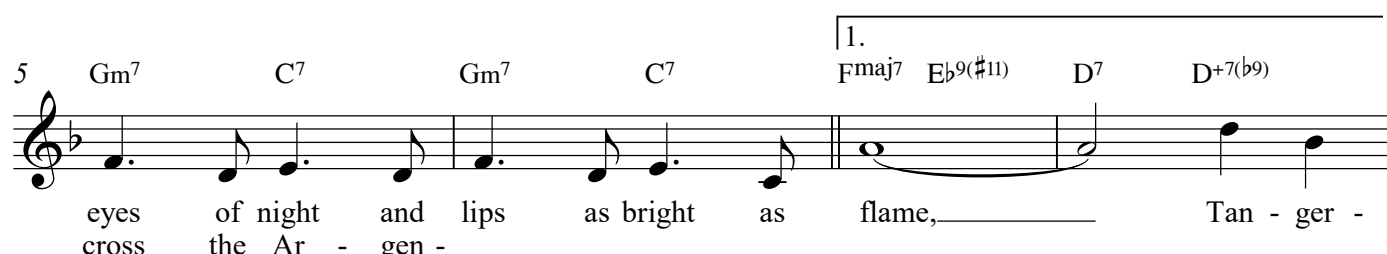
from the film "The Fleet's In"

Johnny Mercer

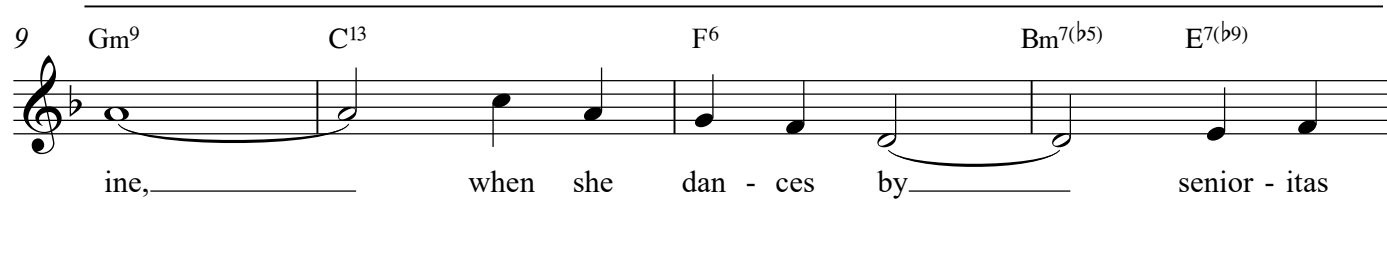
Victor Schertzinger-1941

1. 


Tan - ger - ine, she is all they claim, with her  
ine, raised in ev - ry bar, a -

5. 

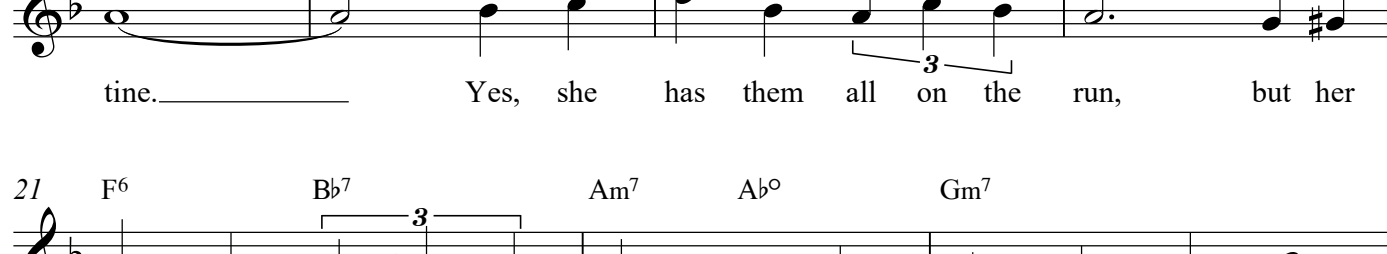
eyes of night and lips as bright as flame, Tan - ger -  
cross the Ar - gen -

9. 

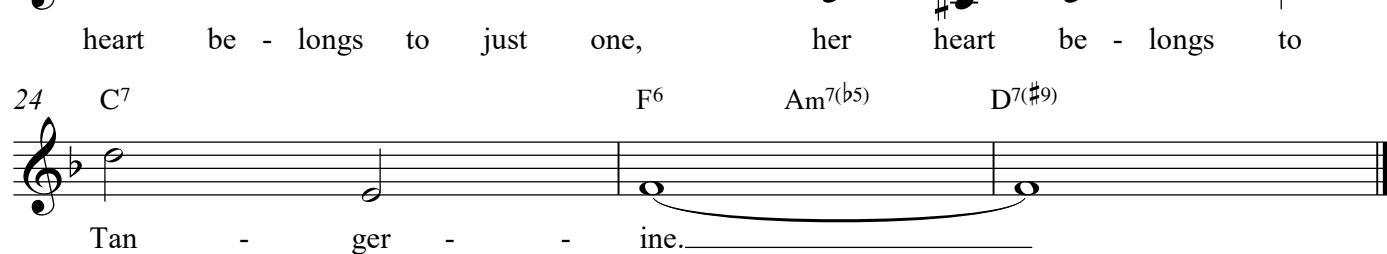
ine, when she dan - ces by senior - itas

13. 


stare and caballer - os sigh and I've seen toasts to Tan - ger -

17. 

tine. Yes, she has them all on the run, but her

21. 

heart be - longs to just one, her heart be - longs to

24. 

Tan - ger - ine.

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# Tea For Two

from the musical "No, No Nanette"

Irving Caesar

Vincent Youmans-1925

Bbm<sup>7</sup> Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup> B<sup>o</sup>



Pic - ture me up - on your knee, just tea for two and two for tea, just  
Day will break and I'll a - wake, and start to bake a su - gar cake, for

5 Bbm<sup>7</sup> Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> 1. Abmaj<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Dbmaj<sup>7</sup>



me for you and you for me a - lone, \_\_\_\_\_  
you to take, for all the boys to

9 Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Dm<sup>7</sup>



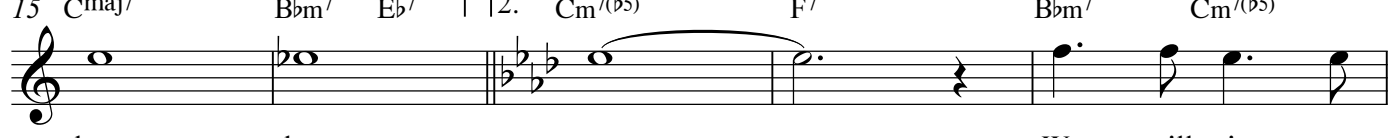
No - bo - dy near us to see us or hear us, no friends or re - la - tions on

12 Em<sup>7</sup> Eb<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>



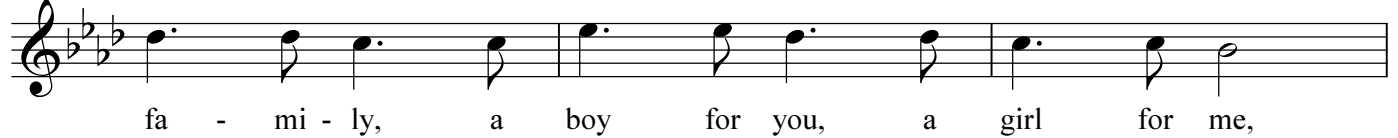
week - end va - ca - tions, we won't have it known, dear, that we own a te - le -

15 Cmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> 2. Cm<sup>7</sup>(b5) F<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup>(b5)



phone, dear. see. \_\_\_\_\_ We will raise a

20 Gb<sup>7</sup> F<sup>7</sup> A<sup>o</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Dbm<sup>6</sup>



fa - mi - ly, a boy for you, a girl for me,

23 Ab<sup>6</sup>/Eb B<sup>o</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup>



can't you see how hap - py we will be. \_\_\_\_\_

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# Teach Me Tonight

Sammy Cahn

Gene De Paul-1953

B $\flat$ +9 Ebmaj7 Ab7 Gm7 C7 Fm7 B $\flat$ 7

Did you say I've got a lot to learn? Well don't think I'm try-ing not to learn,  
C of it, Get-ting-right down to the X Y Z of it,

4 Gm7(b5) C7(b9) Fm7 B $\flat$ 7 1. Gm7 C7 Fm7 B $\flat$ +9

— Since this is the per-fect spot to learn, teach me to night. Start-ing with the A B  
— Help me solve the mys-ter - y of it, teach me to

9 2. Eb6 Ab7 Eb6 Gm7 Gbm7 Fm7 B $\flat$ 7 Ebmaj7 C7(b9) Fm7 B $\flat$ 7

night. The sky's a black-board high a - bove you, and if a shoot-ing star goes

14 Ebmaj7 Am7(b5) D7(b9) Gm7 C7 Cm7 F7

by, I'll use that star to write "I love you" a thou-sand times a-cross the

18 Fm7 B $\flat$ +9 Ebmaj7 Ab9 Gm7 C7 Fm7 B $\flat$ 7

sky. One thing is-n't ve-ry clear my love, Teach-ers should-n't stand so near, my love,

22 Gm7(b5) C7(b9) Fm7 B $\flat$ 7 Eb6 C7(b9) Fm7 B $\flat$ 7

— Grad-u - a-tion's al-most here my love, Teach me to - night.

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# Tenderly

Jack Lawrence

Walter Gross-1946

B $\flat$ 7(sus4) E $\flat$ maj7 A $\flat$ 9(#11) E $\flat$ m9  
 The eve-ning breeze ca-ressed the trees ten - der - ly,  
 kissed by sea and mist ten - der - ly,

4 A $\flat$ 13 Fm9 D $\flat$ 9(#11) E $\flat$ maj7  
 the trem-bling trees em-braced the breeze ten - der - ly,  
 I can't for - get how two hearts met breath-less - ly,

8 Gm7 C7 Fm7(b5) B $\flat$ 13 Fm7(b5) B $\flat$ 13 B $\circ$   
 Then you and I came wan - der - ing by, And  
 Your

13 Cm7 F13 Fm7 B $\flat$ 7  
 lost in a sigh were we. The shore was

17 Fm7(b5) B $\flat$ 13 B $\circ$  Cm7 F13 F $\sharp$  $\circ$   
 arms o - pened wide and closed me in - side, You took my

21 Gm7 C+7 Fm9 B $\flat$ 7(b9) E $\flat$ 6  
 lips, you took my love so ten - der - ly.

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# Thanks For The Memory

sung by Bob Hope and Shirley Ross  
in the film "The Big Broadcast of 1938"

Leo Robin

Ralph Rainger-1938

Thanks for the me - mo - ry of sen - ti - men - tal verse,  
Thanks for the me - mo - ry, of Schu - bert's Se - ra - nade,  
no - thing in my purse, and chu - ckles when the prea - cher said "For  
lit - tle things of jade, and traf - fic jams and a - na - grams and  
bet - ter or for worse," how love - ly it was. love - ly it  
bills we ne - ver paid, how  
was. We who could laugh o - ver big things were par - ted by on - ly a  
slight thing, I won - der if we did the right thing, oh, well, that's life, I  
love your dress... Thanks for the me - mo - ry, of faults that you for - gave, of  
rain - bows on a wave, and stock - ings in the ba - sin when a  
fel - low needs a shave, thank you so much.

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# That Old Black Magic

Mercer wrote the lyrics with Judy Garland in mind

Johnny Mercer

Harold Arlen-1942

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves of music, each with a line of lyrics underneath. Chord symbols are placed above the staff lines. The lyrics are: 'That old black ma - gic has me in its spell, That old black ma - gic that you weave so well, Those i - cy fin - gers up and down my spine, The same old witch - craft when your eyes meet mine. The same old tin - gle that I feel in - side, Then the e - le - va - tor starts its ride, Down and down I go, Round and round I go, Like a leaf that's caught in a tide.'

That old black ma - gic has me in its spell, That

old black ma - gic that you weave so well, Those

i - cy fin - gers up and down my spine, The

same old witch - craft when your eyes meet mine. The

same old tin - gle that I feel in - side, Then the e -

le - va - tor starts its ride, Down and down I go,

Round and round I go, Like a leaf that's caught in a tide.

Copyright © 1942

32 Cm<sup>7</sup> Ab<sup>9</sup>(#11)

I should stay a - way but what can I do, I hear your

37 G<sup>7</sup> G<sup>13</sup> G<sup>+9</sup> Gm<sup>9</sup> C<sup>7</sup> Fm<sup>7</sup>

name and I'm a - flame, a - flame with such

42 Fm<sup>7</sup>/Eb Abm<sup>7</sup> Db<sup>7</sup> Abm<sup>7</sup> Db<sup>7</sup>

a burn-ing de - sire, That on - ly your kiss can put out the

47 Fm<sup>9</sup> Bb<sup>13</sup>(b9) Ebmaj<sup>7</sup> Fm<sup>9</sup> Bb<sup>13</sup> Ebmaj<sup>7</sup>

fire. 'Cause you are the lo - ver I have wait - ed for,

52 Fm<sup>9</sup> Bb<sup>13</sup> Bbm Bbm(maj7) Bbm<sup>7</sup> Eb<sup>7</sup>

The mate that fate had me cre - a - ted for, And

57 Abmaj<sup>7</sup> Db<sup>7</sup> Fm<sup>11</sup> Gm<sup>7</sup>

ev - ry time your lips meet mine, Dar-ling down and down

62 Abm<sup>9</sup> Db<sup>7</sup> Gm<sup>7</sup> F#<sup>o</sup> Fm<sup>7</sup>

I go, round and round I go, In a spin, and lo-ving the

67 Abm<sup>7</sup> Db<sup>9</sup> Fm<sup>7</sup> Emaj<sup>7</sup> Eb<sup>6</sup>

spin that I'm in, Un-der that old black ma - gic called love.

# That Old Feeling

from the film "Vogues of 1938"

Lew Brown

Sammy Fain-1937

Ebmaj7 Cm7 Fm7 E7 Ebmaj7 Abmaj7 Dm7(b5) G7  
 5 Cm7 Cm7/Bb Am7(b5) Ab7 Gm7 D7 Gm7 C9/Bb  
 9 Am7(b5) D7 Gm7(b5) C7 Fm7 Fm7/Eb Dm7(b5) G7 Cm7 Db9(#11)  
 14 F7 F#o Gm7 C7 Gm7 C7 Fm7 Bb7 Ebmaj7 Db13(#11)  
 I saw you last night\_\_ and got that old  
 20 C7 Fm7 Fm7(b5) Bb7 B° Cm7 Cm11 G7  
 feel-ing, When you came in sight\_\_ I got that old feel-ing, The mo-ment that you danced by  
 27 Gm7(b5) C7 F7 F7 B7 Fm7 Bb7  
 I felt a thrill, And when you caught my eye my heart stood still.  
 33 Ebmaj7 Db13(#11) C7 Fm7 Fm7 Fm7/Eb  
 Once a-gain I seemed to feel that old yearn-ing, Then I knew the spark\_\_ of love was  
 39 Ab7 G7 Gm7(b5) C7(b9) Fm7  
 still burn-ing, There'll be no new ro-mance for me it's fool-ish to  
 44 Abm7 Db7 Gm7 Db9(#11) C7 B7 Bb13(sus4) [1. Eb6 Bb+7] [2. Eb6]  
 start, 'cause that old feel-ing is still in my heart. heart.

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# That's All

## Jazz Standard

Alan Brandt and Bob Haymes-1952

1. *B♭maj7* *Cm7* *Dm7* *Db7* *Cm7* *B7*

I can on - ly give you love that lasts for - ev - er, And the  
on - ly give you coun - try walks in spring - time, And a

3 *B♭maj7* *E♭7(#11)* *Dm7* *G7 /F* *Em7(b5)* *E♭m7* *Ab7*

pro mise to be near each time you call, And the on - ly heart I own is  
hand to hold when leaves be - gin to fall, And a love whose burn - ing light to

6 *B♭maj7/D* *Db°* 1. *Dm7* *G7* *G♭7(#11)* *F7* 2. *Cm7* *F7* *B♭6* *Gm7G♭13*

yours and yours a - lone, that's all, that's all. I can all, that's all. There are  
warm the win - ter night, that's

11 *Fm9* *B♭7* *E♭maj7* *Cm7* *Fm7* *B♭7* *E♭maj7*

those I am sure who have told you, They will give you the world for a toy, All I

15 *Gm7/C* *G♭7(#9)* *Fmaj7* *Dm7* *Gm7* *C7* *Cm7* *F7*

ask for these arms to en - fold you, and a love time can ne - ver de - stroy. If you're

19 *B♭maj7* *Cm7* *Dm7* *Db7* *Cm7* *B7* *B♭maj7* *E♭7(#11)*

wond' ring what I'm ask ing in re - turn, dear, You'd be glad to know that my de - mands are

22 *Dm7* *G7 /F* *Em7(b5)* *E♭m7* *Ab7* *B♭6/D* *Db°* *Cm7* *F13(b9)* *B♭6* *Cm7/F*

small, Say it's me that you'll a - dore for now and ev - er - more, that's all, that's all.

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# Them There Eyes

sung by Billie Holiday

Maceo Pinkard, Doris Tauber, William Tracey-1930

1 Eb Eb/D Eb/C Eb/Bb Eb<sup>6</sup> Bb<sup>+9</sup> Eb<sup>6</sup>

I fell in love with you the first time I looked in-to them there eyes, And

5 Eb Eb/D Cm<sup>7</sup> F<sup>9</sup> Gb<sup>9</sup>(#11) F<sup>9</sup> Fm<sup>7</sup>

you have a cer-tain lit-tle cute way of flirt-in' with them there eyes, That make me

10 Bb<sup>7</sup> Eb<sup>6</sup> Gm<sup>7</sup>/D Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

feel so hap-py, That make me blue, I'm fal-lin' love strung,—

15 Bb<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb /D Eb/C /Bb

love strung big way for you. My heart is jum-pin, you start-ed some-thing with

19 Eb<sup>6</sup> Bb<sup>+9</sup> Eb<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Ab<sup>6</sup> Eb<sup>+9</sup> Ab<sup>6</sup> Ab<sup>6</sup>

them there eyes, You bet-ter look-out, lit-tle brown eyes,— If you're right

26 A<sup>o</sup> Eb/Bb Cm<sup>7</sup> F<sup>9</sup> Bb<sup>7</sup>

this spark will make bub-ble,— they gon-na get you in a

29 Eb /D Cm<sup>7</sup> F<sup>9</sup> Bb<sup>7</sup> Eb<sup>6</sup>

whole lot of trou-ble, hah, I'm rea-dy, them there eyes.

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# There Is No Greater Love

Marty Symes

Isham Jones-1936

B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup> D<sup>7</sup> A $\flat$ <sup>9</sup>( $\sharp$ 11) G<sup>7</sup> C<sup>7</sup>

There is no grea-ter love than what I feel for you, No grea-ter love,

6 Cm<sup>7</sup> G $\flat$ <sup>9</sup>( $\sharp$ 11) F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup>

no heart so true, There is no grea-ter thrill than what you bring to

11 D<sup>7</sup> A $\flat$ <sup>9</sup>( $\sharp$ 11) G<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup> B $\flat$ <sup>6</sup> E $\flat$ <sup>7</sup> B $\flat$ <sup>6</sup>

me, No swee-ter song than what you sing to me.

17 D<sup>7</sup>/A D<sup>7</sup> Gm<sup>6</sup> Em<sup>7</sup>( $\flat$ 5) D<sup>7</sup>/A D<sup>7</sup> Gm<sup>6</sup> Em<sup>7</sup>( $\flat$ 5) D<sup>7</sup>/A D<sup>7</sup>

You're the sweet-est thing I have ev - er known, And to think that

22 Gm<sup>7</sup> C<sup>7</sup> G $\flat$ <sup>9</sup>( $\sharp$ 11) F<sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup>

you are mine a - lone, There is no grea-ter love in all the world, it's

27 D<sup>7</sup> A $\flat$ <sup>9</sup>( $\sharp$ 11) G<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup> B $\flat$ <sup>6</sup>

true, No grea-ter love than what I feel for you.

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# There Will Never Be Another You

from the film "Iceland"

Mack Gordon

Harry Warren-1942

There will be ma - ny o - ther night like this, \_\_\_\_\_ And  
will be o - ther lips that I may kiss, \_\_\_\_\_ But

5 I'll be stan - ding here with some - one new, \_\_\_\_\_ There  
they won't thrill me like yours used to do, \_\_\_\_\_ Yes,

9 will be o - ther songs to sing, a - no - ther fall, a - no - ther spring, But  
I may dream a mil - lion dreams but

13 there will ne - ver be a - no - ther you. \_\_\_\_\_ There

17 2. how can they come true \_\_\_\_\_ if there will ne - ver

20 ev - er be a - no - ther you.

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# There's A Small Hotel

sung by Ray Bolger and Doris Carson in the musical "On Your Toes"

Lorenz Hart

Richard Rogers-1936

Gmaj7 Am7 Bm7 Cmaj7 Gmaj7/D C7 Bm7 Bb°

There's a small ho - tel with a wish - ing well I  
There's a bri - dal suite, one room bright and neat, com -

5 D7/A Ab° Am7 D7 1. Gmaj7 Em7 Am7 D7(sus4)

wish that we were there to - ge - ther.  
plete for us to share to

9 2. Gmaj7 G7 Cmaj7 Am7 Dm7 G7 C6 C°

ge - ther. Look-ing through the win-dow you can see a dis - tant

14 Bm7 E7 Am9 Bm7 E7 Cm11 F7 Bm11 E7

stee - ple, Not a sign of peo - ple, who wants

18 Bbm11 Eb7 Am11 D7 Gmaj7 Am7 Bm7 Cmaj7 Gmaj7/D C7

peo - ple? When the stee - ple bell says "Good night,

22 Bm7 Bb° D7/A Ab° Am7 D13(b9) G G6 Am7 D7(sus4)

sleep well" we'll thank the small ho - tel to ge - ther.

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# These Foolish Things (Remind Me Of You)

Eric Maxchwitz

Jack Strachey-1936

$E\flat$   $Cm^7$   $Fm^9$   $B\flat^7(b9)$   $E\flat$   $Cm^7$   
  
 A ci - ga-rette that bears a lip-stick's tra - ces, An air - line ti - cket to ro  
 A tinkling pi - a - no in the next a - part-ment, Those stum-bling words that told you

$F^9$   $E^9$   $E\flat^7$   $Bbm^7$   $A^9(\sharp 11)$   $A\flat^6/9$   $D\flat^7(b5)$   $C^+7$   
  
 man - tic pla - ces, And still my heart has wings, — These fool - ish  
 what my heart meant, A fair-grounds paint - ed swings, — These fool - ish

1.  $F^9$   $Fm^7/B\flat$   $B\flat^7(b9)$  2.  $F^9$   $B\flat^7(b9)$   $E\flat$   $D^7(b9)$   
  
 things re-mind me of you. things re-mind me of you.

$Gm$   $Em^7(b5)$   $Am^7(b5)$   $D^7$   $Gm$   $Gm(maj^7)$   $Gm^7$   $C^9$   $Ebm(maj^7)$   
  
 You came, you saw, — you con - quered me,

$B\flat maj^7/F$   $Gm^7$   $Cm^7$   $F^7$   $B\flat^7$   $Gm^7$   $Gbm^7$   
  
 When you did that to me, I knew some - how this

$Fm^7$   $E^7$   $E\flat$   $Cm^7$   $Fm^9$   $B\flat^7(b9)$   
  
 had to be. the winds of March that made my heart a dan - cer,

$E\flat$   $Cm^7$   $F^9$   $E^9$   $E\flat^7$   $Bbm^7$   $A^9(\sharp 11)$   
  
 A te - le-phone that rings and who's to an - swer? Oh, how the ghost of you

$A\flat^6$   $D\flat^7(b5)$   $C^+7$   $F^9$   $B\flat^7(b9)$   $E\flat$   
  
 clings, these fool - ish things re - mind me of you.

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# They Can't Take That Away From Me

sung by Fred Astaire in the film "Shall We Dance"

Ira Gershwin

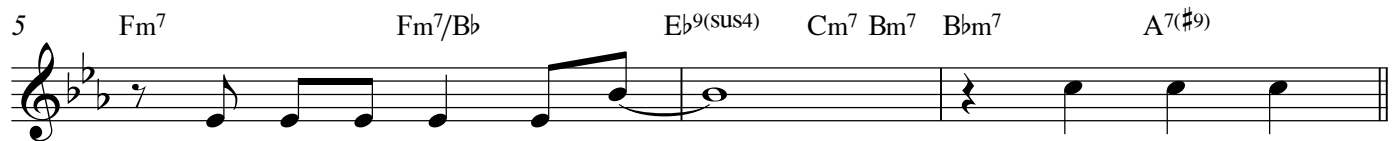
George Gershwin-1937



The way you wear your hat,\_\_\_\_

The way you sip your tea,\_\_\_\_

The way you sing off-key,\_\_\_\_

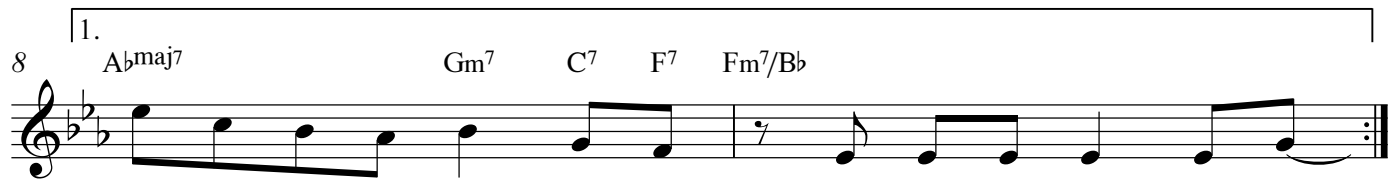


The mem'-ry of all that,\_\_\_\_

The way you haunt my dreams,\_\_\_\_

No, no, they

No, no, they



can't take that a - way from me.

The way your smile just beams,



can't take that a - way from me.\_\_\_\_

We may ne - ver, e - ver



meet a - gain on that bum - py road

to love,

Still I'll



al - ways,

al - ways

keep

the

mem' - ry

of

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19 Fm7/Bb Am7(b5) Ab° Eb/G Gb°

The way you hold your knife,\_\_\_ The way we danced un - til three,

22 Fm11 E° Fm7/Bb Bb9(sus4) Dbmaj7/Eb Cm7 Bm7

The way you've changed my life,\_\_\_

25 Bbm11 A7(#11) Abmaj7 G+7(#9) C7 F13 Db13

No, no, they can't take that a - way from me,\_\_\_ No, they

28 Eb/Bb Ab/Bb Eb/Bb Bb° Fm7/Bb Bb7(b9)

can't take that a - way from

30 Eb6 Fm7/Bb

me. The way you wear your hat,

# Things We Did Last Summer

Sammy Cahn

Jule Styne-1946

Fmaj7 D7 Gm7 C7(b9)  
 The boat rides we would take, the moon - light on the lake, the  
 mid - way and the fun, the kew - pie doll we won, the  
 3 Fmaj7 Am7(b5) D7(b9) Gm7 Bbmaj7 Eb7  
 way we danced and hummed our favo - rite song, The things we did last  
 bell I rang to prove that I was strong, The things we did last  
 6 Am7 D7 Gm7 C7 [1. Am7 D7 Gm7 C7] [2. F6]  
 sum - mer, I'll re - mem - ber all win - ter long. The long. The  
 sum - mer, I'll re - mem - ber all win - ter  
 10 Cm7 F7 Cm7 F7 Bbmaj7 F+7  
 ear - ly mor - ning hike, the ren - ted tan - dem bike, the lun - ches that we used to pack,  
 13 Bbmaj7 Dm7 G7 Dm7 G7  
 — We ne - ver could ex - plain that sud - den sum - mer rain, The  
 16 C/G G7 C7 Fmaj7 D7  
 looks we got when we got back. The leaves be - gin to fade like  
 19 Gm7 C7 Fmaj7 Am7(b5) D7(b9)  
 pro - mis - es we made, How could a love that seemed so right go wrong, The  
 22 Gm7 Bbmaj7 Eb7 Am7 D7 Gm7 C7 F6  
 things we did last sum - mer I'll re - mem - ber all win - ter long.

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# Thinking Of You

Ruby, Harry

B $\flat$ 6 Cm7 B $\flat$ 6/D B $\flat$ 6 3 Dm7(b5) G7 Cm7(b5)

Why \_\_\_\_\_ is it I spend the day, \_\_\_\_\_ wake up and end the day,  
 why \_\_\_\_\_ does it do this to me, \_\_\_\_\_ is it such bliss to me, \_

6 F7 1. B $\flat$ 6 G7(#9) Cm7 F7 2. B $\flat$ 6 Am7(b5) D7

\_\_\_\_\_ think ing of you. \_\_\_\_\_ Oh, you. And  
 \_\_\_\_\_ think-ing of

11 Gm7 /F Em7(b5) A7 Dm7 Fm7 B $\flat$ 7 Ebmaj7

when I fall a - sleep at night, it seems \_\_\_\_\_ you just tip - toe

16 A $\flat$ 7 Dm7 G7 Cm7 F7 B $\flat$ 6 Cm7 B $\flat$ 6/D B $\flat$ 6 3

in - to all my dreams. So I \_\_\_\_\_ think of no

21 Dm7(b5) G7 Cm7(b5) F7 B $\flat$ 6 G7(#9) Cm7 F7

oth - er one, \_\_\_\_\_ ev-er since I've be- gun \_\_\_\_\_ think-ing of you. \_\_\_\_\_

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# This Can't Be Love

from the musical "The Boys From Syracuse"

Lorenz Hart

Richard Rogers-1938

4/4

1 G<sup>6</sup> C<sup>9</sup> C<sup>#9</sup>(<sup>#11</sup>) C<sup>9</sup> G<sup>maj7</sup> A<sup>m7</sup> B<sup>m7</sup> E<sup>m7</sup>

This can't be love be-cause I feel so well, No sobs, no sor - rows, no

7 A<sup>13</sup> A<sup>+7</sup> D<sup>9</sup>(sus4) D<sup>7</sup>(b9) G<sup>6</sup> C<sup>9</sup> C<sup>#9</sup>(<sup>#11</sup>) C<sup>9</sup>

sighs, This can't be love, I get no diz - zy spells,

12 G/B B<sup>b°</sup> A<sup>m7</sup> D<sup>7</sup>(b9) G<sup>6</sup> A<sup>m7</sup> B<sup>b°</sup> G/B

My head is not in the skies. My heart does

17 F<sup>#m7</sup> B<sup>7</sup> F<sup>9</sup>(<sup>#11</sup>) E<sup>m7</sup> C<sup>m9</sup> F<sup>9</sup> A<sup>m9</sup> D<sup>7</sup>(b9)

not stand still, just hear it beat, This is too sweet to be love.

25 G<sup>6</sup> C<sup>9</sup> C<sup>#9</sup>(<sup>#11</sup>) C<sup>9</sup>

This can't be love be - cause I feel so well, But still I

29 B<sup>m11</sup> E<sup>7</sup>(<sup>#9</sup>) A<sup>m7</sup> D<sup>7</sup>(b9) G<sup>6</sup>

love to look in your eyes.

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# Thou Swell

from the musical "A Connecticut Yankee"

Lorenz Hart

Richard Rogers-1927

Fm<sup>7</sup> Bb<sup>7</sup> Fm<sup>7</sup> Bb<sup>13</sup> Bb<sup>+7</sup>

Thou swell, thou wit - ty, thou sweet, thou grand, Wouldst  
feel so rich in a hut for two, Two

5 Eb<sup>maj7</sup> Fm<sup>7</sup> Eb/G Ab<sup>maj7</sup> Eb<sup>maj7</sup>/Bb Ab<sup>maj7</sup> Eb/G Gb<sup>o</sup>

kiss me pret - ty? Wouldst hold my hand? Both thine eyes  
rooms and kit - chen I'm sure would do, Give me just

9 Bb<sup>7</sup>/F C<sup>7</sup>/E Fm<sup>7</sup> Bb<sup>7</sup> 1. Eb<sup>maj7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

are cute too, what they do to me, hear me  
a plot of, not a lot of

13 Ab<sup>6</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Ab<sup>maj7</sup> Gm<sup>7</sup> C<sup>7</sup>

hol - ler, I choose a sweet lo - la - pa - loo - sa in thee. I'd

17 2. Db<sup>7</sup>(b5) C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

land, And, thou swell, thou wit - ty, thou grand. Thou

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# Three Little Words

from the Amos 'n' Andy film "Check and Double Check"

Bert Kalmar

Harry Ruby-1930

C<sup>6</sup> C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ebm<sup>6</sup>

Three lit - tle words, Oh, what I'd give for that  
three lit - tle words, That's all I'd live for the

5 Dm<sup>7</sup> G<sup>7</sup> 1.2. Dm<sup>7</sup> Eb<sup>9</sup> D<sup>9</sup> Db<sup>9</sup>

won - der - ful phrase, To hear those  
rest of my days, And what I

9 C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> Gb<sup>7</sup>

feel in my heart, they tell sin - cere - ly,

13 Fmaj<sup>7</sup> F<sup>6</sup> Bb<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup> G<sup>7</sup>

No o - ther words can tell it half so clear - ly.

17 C<sup>6</sup> C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ebm<sup>6</sup>

Three lit - tle words, eight lit - tle let - ters, which

21 Dm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup>

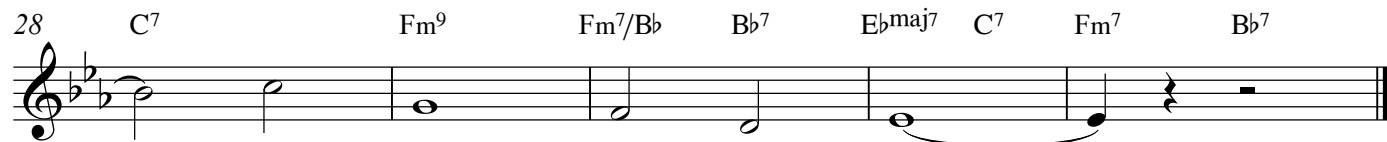
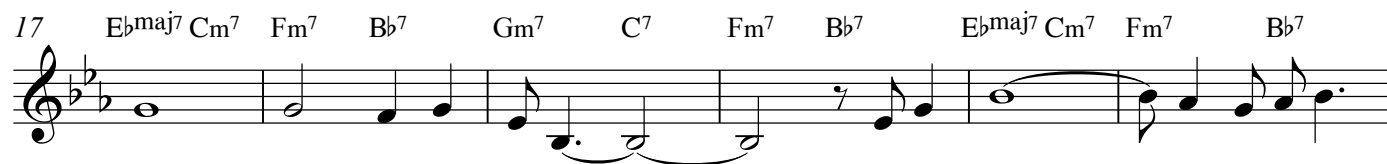
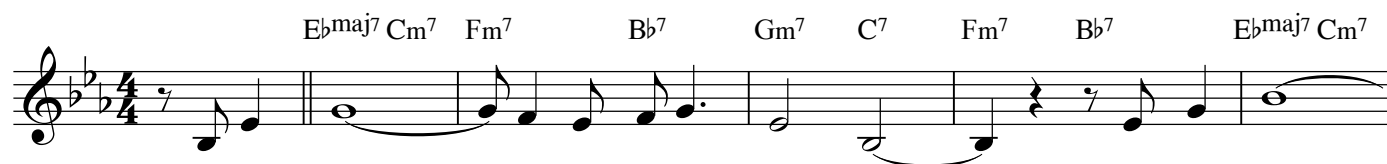
sim - ply mean I love you.

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# Till The Clouds Roll By

From the film of the same name

Kern, Jerome



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# Till There Was You

from the musical "The Music Man"

Meredith Wilson-1957

There were bells on the hill, but I ne - ver heard them  
birds in the sky, but I ne - ver saw them

ring - ing, No, I ne - ver heard them at all till there was  
wing - ing, No, I ne - ver saw them at all till there was

1. you. There were you. And there was  
2. C<sup>6</sup> Fm<sup>6</sup> Cmaj<sup>7</sup>

mu - sic, And there were won - der - ful ro - ses, they tell me, in

sweet fra - grant mea - dows of dawn, and dew. There was

love all a - round, but I ne - ver heard it

sing - ing, No I ne - ver heard it at all till there was you.

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# Time After Time

sung by Frank Sinatra in the film "It Happened In Brooklyn"

Sammy Cahn

Jule Styne-1946

Time know af - ter time, I tell my - self that I'm so  
what I know, the pass - ing years will show, you've

5 Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7  
1. Am7 Bm7(b5) E7  
luck - y to be lov - ing you, So  
kept my love so

9 Am7 Am7/G F#m7(b5) B7 Em7 Em7(b5)/Bb A7(b9)  
luck - y to be the one you run to see, In the

13 Dm7 Bb13 A+7(b9) Ab7(b5) G7  
eve - ning when the day is through, I on - ly

17 2. Gm7 C7 Fmaj7 Fm7 Fm6 Cmaj7 Am7 Am7/G  
young, so new, And time af - ter

21 F#m7(b5) Fm6 Em7 Am7 Am7/G F#m7(b5) Fm7  
time, you'll hear me say that I'm so

24 Em7 Am7 Dm7 G7 C6  
luck - y to be lov - ing you.

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# Time On My Hands

from the musical "Smiles"

Harold Adamson and Mack Gordon

Vincent Youman-1930

Time on my hands, \_\_\_\_\_ you in my arms, \_\_\_\_\_  
Then you fall, \_\_\_\_\_ once and for all, \_\_\_\_\_

no - thing but love \_\_\_\_\_ in view. \_\_\_\_\_  
I'll see my dreams \_\_\_\_\_ come true. \_\_\_\_\_

Mo-ments to spare, \_\_\_\_\_ for

some - one you care \_\_\_\_\_ for, one love af - fair, \_\_\_\_\_ for

two, \_\_\_\_\_ And so with time on my hands, \_\_\_\_\_ and

you in my arms, \_\_\_\_\_ and love in my heart, all for

you. \_\_\_\_\_

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# 'Tis Autumn

Nemo, Henry

Old Fa-ther time checked so there'd be no doubt, called on the north wind  
trees say they're tired they bore too much fruit, charmed all the way - side

to come on out, then cupped his hands so proud-ly to shout  
there's no dis-pute, now shed-ding leaves they don't give a hoot, -

"La-de-da de-la-de-dum, 'tis au tumn." The au tumn. Then the birds got-to-geth-er to  
la - de-da de-la-de-dum, 'tis

chirp a-bout the wea ther, (hum... ..) Af-ter mak in' their de-ci-sion in

bir-die like pre-ci-sion turned a - bout and made a bee line to the south. My

hold-ing you is real - ly no crime, ask the birds, the tress, and old Fa-ther time,

it's just to help the mer-cu-ry climb, la-de-da de-la-de dum, 'tis au-tumn.

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# Too Close For Comfort

sung by Sammy Davis Jr. in the musical "Mr. Wonderful"

George David Weiss, Larry Holofcener

Jerry Bock-1956

Cmaj7 B+7 Em7(b5) A7 Dm7(b5) G7

Be wise, be smart, be - have, my heart, don't up - set your cart, when she's  
soft, be sweet, but be dis - creet, don't go off your beat, she's so

7 Cmaj7 A7 Dm7 G7 C7 Gm7 C7 F7 F#o

so close. Be close for com - fort. Too close, too\_\_close for com - fort,

13 C6/G Gm7 C7 F7 G7(sus4) C6 Ab7 Dm7 G7

please, not a - gain,\_ Too close, too\_\_close to know just when to say when,\_ Be

19 Cmaj7 B+7 Em7(b5) A7 Dm7(b5) G7 Cmaj7 Am7

firm, be fair, be - ware,\_ on your\_ guard take care, while there's such temp -

26 Gm7 C7 F7 Fm7 Bb7 Cmaj9 Cm7

ta - tion. One thing leads\_\_ to a - no - ther, Too late to\_\_

30 Cm7/Bb A7(#9) D7(b9) G+7(b9) G7(sus4) C6 A7(#9) D7 G7

\_\_ run for co - ver, She's much too\_\_close for com - fort now.

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# Too Marvelous For Words

from the film "Ready, Willing and Able"

Johnny Mercer

Richard A. Whiting-1937

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music, each with corresponding lyrics and chord symbols above the notes. The lyrics are: "Your just all to mar - ve - lous, to mar - ve - lous for words, Like all to won - der - ful, I'll ne - ver find the words, That 'glo - ri - ous,' 'gla - mor - ous,' and that old stand - by 'a - mor - ous.' It's say e - nough, tell e - nough, I mean they just aren't swell e - nough. You're much, too much, and just too 've - ry, ve - ry,' to ev - er be, in Web - ster's dic - tion - a - ry. And so I'm bor - row - ing a love song from the birds, to tell you that you're mar - ve - lous, too mar - ve - lous for words."

Chord symbols include: Am<sup>7</sup>, D<sup>7</sup>, G<sup>maj7</sup>, C<sup>7</sup>, G, C<sup>7</sup>, Bm<sup>7</sup>, Em<sup>7</sup>, Bm<sup>7</sup>, C#m<sup>7</sup>, F#<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>(sus4), Dm<sup>7</sup>, G<sup>7</sup>(sus4), C<sup>maj7</sup>, F<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G<sup>maj7</sup>, F<sup>7</sup>, E<sup>9</sup>, E<sup>7</sup>(b9), Am<sup>7</sup>, Am<sup>7</sup>(b5), Am<sup>7</sup>/D, D<sup>13</sup>(sus4), D<sup>7</sup>(b9), G<sup>maj7</sup>.

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# Toot, Toot, Tootsie (Goo' Bye)

Gus Kahn, Ernie Erdman

T Fiorito, Dan Russo-1921

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six staves of music with lyrics underneath. Chord symbols are placed above the staff lines. The lyrics are: 'Toot, too, Kiss me, Toot - sie, Toot - sie, goo' and then, Toot, toot, Do it all. Toot - sie don't cry, The choo choo train that takes o - ver a - me, A - way from you, no words can tell how sad it makes me. gain. Watch for the maill, I'll ne - ver fail, If you don't get a let - ter then you'll know I'm in jail. Tut, tut, Toot - sie don't cry, Toot, toot, Toot - sie, goo' - bye.'

1.  $B\flat^6$   $C^7$   $F^{13}$

Toot, too, Kiss me, Toot - sie, Toot - sie, goo' and then, Toot, toot, Do it all

6  $B\flat^6$   $B\flat^{maj7}$   $G^7$   $Cm^7$

Toot - sie don't cry, The choo choo train that takes o - ver a -

12  $F^7$   $Cm^7$   $F^9$   $B\flat^6$   $D\flat^{\circ}$   $Cm^7$   $F^7$

me, A - way from you, no words can tell how sad it makes me.

17 2.  $Fm^7$   $B\flat^9$   $E\flat^{maj7}$   $E\flat^{maj7}$

gain. Watch for the maill, I'll ne - ver fail,

22  $B\flat^{maj7}$   $B\flat^{maj7}$   $F^7$   $B\flat^{maj7}$

— If you don't get a let - ter then you'll know I'm in jail. —

27  $B\flat^6$   $C^7$

Tut, tut, Toot - sie don't cry,

31  $Cm^9$   $F^{13}$   $B\flat^6$

Toot, toot, Toot - sie, goo' - bye.

# Topsy

Durham, Eddie

Dmaj7 /C Bb<sup>7</sup> 3 A<sup>7</sup> Dm<sup>7</sup> Bm<sup>7</sup>(b5)/F Em<sup>7</sup>(b5) A<sup>7</sup>

5 Dm<sup>7</sup> /C Bb<sup>7</sup> 3 A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup>/E Dm<sup>7</sup>/F D<sup>7</sup>/F#

9 Gm<sup>7</sup> /F Eb<sup>7</sup> 3 D<sup>7</sup> Gm<sup>7</sup> Em<sup>7</sup>(b5)/Bb Am<sup>7</sup>(b5) D<sup>7</sup> A<sup>7</sup>

13 Dm<sup>7</sup> /C Bb<sup>7</sup> 3 A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup>/E Dm<sup>7</sup>/F Eb<sup>9</sup>(#11)

17 D<sup>7</sup> G<sup>7</sup>

21 C<sup>7</sup> Fmaj<sup>7</sup> Bbmaj<sup>9</sup> A<sup>7</sup>/E A<sup>7</sup>

25 Dm<sup>7</sup> /C Bb<sup>7</sup> 3 A<sup>7</sup> Dm<sup>7</sup> Bm<sup>7</sup>(b5)/F Em<sup>7</sup>(b5) A<sup>7</sup>

29 Dm<sup>7</sup> /C Bb<sup>7</sup> 3 A<sup>7</sup> Dm<sup>7</sup> Bm<sup>7</sup>(b5) Em<sup>7</sup>(b5) A<sup>7</sup>

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# Touch Of Your Lips, The

Ray Noble-1936

B♭maj7 Gm7 Dm7 F+7 B♭6 G+7 Cm7 F+7

The touch of your lips up - on my brow, Your  
touch of your hands up - on my head, The

5 B♭maj7 Cm7 C#° B♭/D E♭9(#11) Dm7(b5)

lips love that are cool and sweet,  
love in your eyes a - shine,

8 G7(b9) G7 Cm7(b5) F7 F7/E♭ Dm7 Gm7 /F

Such ten - der- ness lies in their soft ca- ress,  
And

12 Em7(b5) A7(b9) Dmaj7 Bm7 Em7 A7 Dm7 G9 C13 F7(sus4)

My heart for - gets to beat. The

17 Cm7(b5) Cm7(b5) /B♭ A° D+7 Gm7 /F Em7(b5) B♭/F

now at last, that mo - ment di - vine, The

21 Cm9 Cm9/F F7(b9) B♭6

touch of your lips on mine.

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# Tricotism

Peterson, Oscar

5  $F^7$   $F^\#o$   $C^{maj7}/G$   $A^7(b9)$   $D^7(\#9)$   $G^7$

9  $C^{maj7}/G$   $A^7(b9)$   $Dm^7$   $Db^7$   $C^{maj7}$   $Ab^7$

13  $C^{maj7}$   $F^{maj7}$   $Bm^7(b5)$   $Bb^7$   $Am$   $Am(maj7)/G^\#$

17  $Am^7/G$   $D^7(\#9)$   $Dm^7$   $G^7$   $C^{maj7}$

21  $D^7(\#9)$   $F^7$   $F^\#o$

25  $C^{maj7}/G$   $A^7(b9)$   $Dm^7$   $G^7(b9)$   $C^{maj7}$  D.S. al CODA  $C^{maj7}$   $A^7(\#9)$

30  $Dm^7$   $G^7(b9)$   $C^{maj7}$   $A^7(\#9)$   $Dm^7$   $G^7$   $C^{maj7}$

# Triste

Jobim, Antonio Carlos

**Bbmaj7** **Gbmaj7** **Bbmaj7**

Sad\_ is to live in sol - i - tude, \_\_\_\_\_ Far\_ from your

6 **Dm7** **G7** **Cm7** / **Bb** **Am7(b5)** **D7**

tran-quil al - ti - tude, \_\_\_\_\_ Sad is to know\_ that no\_ one can

11 **Gm7** **A+7(#9)** **Dmaj7** **A13**

\_ ev-er live on a dream, \_\_\_\_\_ that nev - er can be, \_ will nev-er be, \_ dream

15 **Dmaj7** **G7** **Cm7** **F7** **Bbmaj7** **Bbm7**

- er a- wake, wake\_ up and see. Your beau-ty is an ae - ro- plane, \_\_\_\_\_

20 **Bbm6** **Bbmaj7** **Fm7** **Bb7**

\_ So\_ high my heart can't bear\_ the strain, \_\_\_\_\_

25 **Ebmaj7** **Ebm6** **Dm7**

A heart that stops when you\_ pass by, \_ on - ly to cause me pain,

28 **Db°** **Cm7** **F9(sus4)** **F7(b9sus4)** **Bbm7** **Bbm6** **Bbm7** **Bbm6**

\_ Sad\_ is to live in so - li - tude. \_

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# Tune Up

Davis, Miles

8/ Em7 A7 Dmaj7 Dm7 G7 Cmaj7

8 Cm7 F7 Bbmaj7 Gm7 1. Em7

14 F7 Bbmaj7 A7 2. Em7 A7 Dmaj7

20 After solos D.S. al Coda CODA Em7 A7 Dmaj9(#11)

26

# Two Sleepy People

Frank Loesser

Hoagy Carmichael-1938

Here we are, out of ci-gar ettes, hold ing hands and yawn - ing,  
Here we are, in the co-zy chair, pick-in' on a wish- bone,-

look how late it gets,- Two slee-py peo-ple by dawn's ear - ly light and  
from the Fri-gid- aire,- Two slee-py peo-ple with no - thing to say, and

1. too much in love to say good - night.

2. too much in love to break a - way. Do you re - mem-ber the nights we used to

lin - ger in the hall?\_ Your fa - ther did - n't like me at all, Do you re -

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15 Ebmaj7 Bb7 /Ab Gm7(b5) C7 Cm7 F7

mem-ber the rea-son why we mar-ried in the fall?\_\_ To rent this lit-tle nest\_ and

18 Fm7 Bb7 Ebmaj7 Gm7 Fm7 Bb7(b9)

get a bit of rest.Well, here we are, just a - bout the same,

21 Eb6 C7(b9) Fm7 Bb7 Gm7 C7

fog - gy lit-tle fel - la, drow-sy lit-tle dame, Two slee-py peo-ple by

24 Fm7 Abm6 Gm7 C+7 Fm7 Bb7(b9) Ebmaj7

dawn's ear - ly light, and too much in love to say good - night.



# Undecided

Shavers, Charlie

**C<sup>6</sup>** **F<sup>9</sup>**

First you say you do and then you don't,\_\_\_ and then you say you will and  
Now you want to play and then it's no,\_\_\_ and when you say you'll stay that's

4 **D<sup>9</sup>** **Dm<sup>7</sup>/G** **A<sup>b9</sup>** **G<sup>9</sup>** **1. C<sup>6</sup> A<sup>7</sup>(#9) Dm<sup>7</sup> G<sup>7</sup>**

then you don't, you're un-de-cid-ed now, so what are you going to do?  
when you go,\_\_\_ you're un-de-cid-ed now, so what are you going to do?

9 **2. C<sup>6</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>**

I've be sit-ting on a fence, and it does-n't make much sense 'cause you

13 **F<sup>6</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

keep me in sus-pense, and you know it,\_\_\_ You\_\_\_ pro-mise to re-turn, when you

16 **Am<sup>7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>**

don't I real-ly burn, well I guess I'll nev-er learn, and I show it.\_\_\_ If you got a heart and

20 **F<sup>9</sup>**

if you're kind,\_\_\_ then don't keep us a - part, make up your mind,\_\_\_ you're

23 **D<sup>9</sup>** **Dm<sup>7</sup>/G** **A<sup>b9</sup>** **G<sup>9</sup>** **C<sup>6</sup>** **A<sup>13</sup>(b9)** **Dm<sup>7</sup>** **G<sup>13</sup>(b9)**

un - de - cid - ed now, so what are you going to do?\_\_\_

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# Upper Manhattan Medical Group

Taylor, Billy

♩ Fm<sup>7</sup>(b5) Bb<sup>7</sup>(b9) Eb<sup>m7</sup> Ab<sup>7</sup> Db<sup>°</sup> Db<sup>6</sup> 1.

6 Db<sup>maj7</sup> Db<sup>m7</sup> Gb<sup>7</sup> 2. Db<sup>maj7</sup> Ab<sup>m7</sup> Db<sup>7</sup>

11 Ab<sup>m7</sup> Db<sup>7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup>(b9) F<sup>maj7</sup>

16 Ab<sup>m7</sup>(b5) Db<sup>7</sup>(b9) Gb<sup>m7</sup> Ab<sup>7</sup> Fm<sup>7</sup>(b5)

21 Bb<sup>7</sup>(b9) Eb<sup>m7</sup> Ab<sup>7</sup> A<sup>7</sup>/G Db<sup>6</sup>/Ab

26 A<sup>7</sup>/G Db<sup>6</sup>/Ab D.S. al CODA

30 CODA A<sup>7</sup>/G Db<sup>6</sup>/Ab A<sup>7</sup>/G Db<sup>6</sup>/Ab Db<sup>6</sup>

# Very Thought Of You, The

Ray Noble-1934

$A\flat maj7$   $B\flat m7$   $E\flat7$   $D^\circ$   
 The ve - ry thought of you, and I for - get to do,  
 dea of you, the long - ing here for you,

4  $B\flat m7$   $E\flat7$   $A\flat6$   $B\flat m7$   $B^\circ$   $A\flat/C$  3  
 the lit - tle or - di - na - y things that ev - ry - one  
 You'll ne - ver know how slow the mo - ments go till I'm

7  $Fm7$   $B\flat7$   $Fm7$   $B\flat7$   $B\flat m7$   $B\flat m7/A\flat$   
 ought to do, I'm liv - ing in a kind of  
 near to you, I see your face in ev - ty

10  $Gm7(b5)$   $C+7(b9)$   $Fm7$   $/E\flat$  1.  $Dm7(b5)$   $G7(b9)$   $Cm7$   $B7$   $Fm7$   $B\flat7$   
 day-dream, I'm hap - py as a king, And fool - ish though it may seem, To  
 flo - wer, your eyes in stars a -

15  $B\flat m7$   $E\flat7$  2.  $B\flat7$   $B^\circ$   
 me that's ev - ry - thing. The mere i - bove, It's just the

18  $\overline{C}m7$   $F7(b9)$   $B\flat m7$   $E\flat7$   
 thought of you, the ve - ry thought of you, my

20  $A\flat maj7$   $Fm7$   $B\flat m7$   $E\flat7$   
 love. The ve - ry

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# Violets For Your Furs

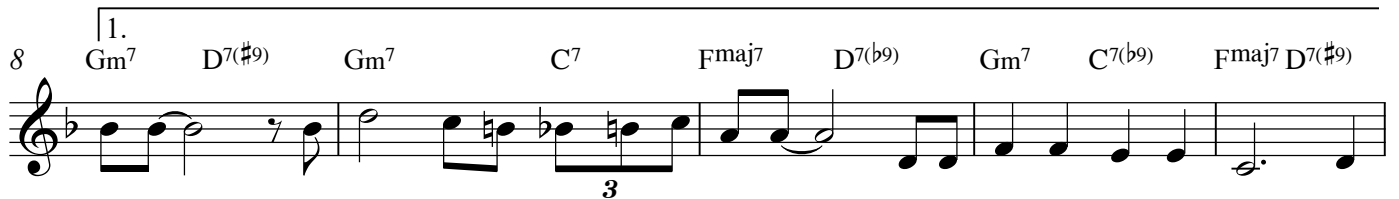
Dennis, Matt



I bought you vi-o-lets for your furs, and it was Spring for a while, re-mem ber?  
I bought you vi-o-lets for your furs, and there was blue in the win-try sky, then you



I bought you vi - o-lets for your furs, and there was A - pril in that De -  
pinned the vi - o-lets to your furs, and gave a lift to the crowds passing



cem ber. The snow drift-ed down and the flow ers, and it melt-ed where it lay. The



snow looked like dew on the blos- soms, as on a Sum-mer day,



by. You smiled at me so sweet-ly, since then one thought oc - curs, that



we fell in love com-plete-ly the day I bought you vi-o-lets for your furs.

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# Waltz For Debby

Evans, Bill

$\text{Am}^7$   $\text{Dm}^7$   $\text{Gm}^7$   $\text{C}^7$   $\text{A}^7/\text{G}$   $\text{D}^7/\text{F}\sharp$   $\text{G}^7/\text{F}$   $\text{C}^7/\text{E}$

9  $\text{F}^7/\text{E}\flat$   $\text{B}\flat\text{maj}^7/\text{D}$   $\text{Gm}^7(\text{b}5)/\text{D}\flat$   $\text{C}^7$   $/\text{B}\flat$   $\text{Am}^7$   $\text{D}^7$   $\text{Gm}^7$   $\text{C}^7$

17  $\text{Am}^7$   $\text{Dm}^7$   $\text{Gm}^7$   $\text{C}^7$   $\text{A}^7/\text{C}\sharp$   $\text{D}^7/\text{C}$   $\text{G}^7/\text{B}$   $\text{C}^7/\text{B}\flat$

25  $\text{A}^7$   $\text{Dm}^7$   $/\text{C}$   $\text{B}^7$   $\text{E}^7$   $/\text{D}$   $\text{Amaj}^7/\text{C}\sharp$   $\text{Bm}^7$   $\text{Amaj}^7$   $\text{Amaj}^7/\text{G}\sharp$

33  $\text{Gm}^7$   $\text{C}^7$   $\text{Am}^7$   $\text{D}^7$   $\text{Gm}^7$   $\text{A}^7$   $\text{Dm}^7$   $\text{Cm}^7$

41  $\text{B}\flat\text{maj}^7$   $\text{A}^7$   $\text{Dm}^7$   $\text{G}^7$   $\text{A}\flat\text{maj}^7$   $\text{D}\flat\text{maj}^7$   $\text{Gm}^7$   $\text{C}^7$

49  $\text{Am}^7$   $\text{Dm}^7$   $\text{Gm}^7$   $\text{C}^7$   $\text{A}^7/\text{G}$   $\text{D}^7/\text{F}\sharp$   $\text{G}^7/\text{F}$   $\text{C}^7/\text{E}$   $\text{F}^7/\text{E}\flat$

58  $\text{B}\flat\text{maj}^7/\text{D}$   $\text{Gm}^7(\text{b}5)/\text{D}\flat$   $\text{C}^7$   $\text{Am}^7$   $\text{D}^7$   $\text{Bm}^7$   $\text{E}^7$   $\text{Am}^7$   $\text{F}^7$

67  $\text{B}\flat\text{maj}^7$   $\text{A}^7(\text{sus}4)$   $\text{Dm}^7$   $\text{G}^7(\text{sus}4)$   $\text{Fmaj}^7/\text{C}$   $\text{A}\flat^\circ$   $\text{Gm}^7/\text{C}$   $\text{A}\flat^\circ$

2

73 Fmaj7 Ab° Gm7 Ab° Fmaj7 Ab° Gm7 Ab° Fmaj7 Ab° C7(b9) C7(b9)

## CHANGES

79 Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 Bb6 Gm7(b5) C7 Am7 D7 Gm7 C7

87 Am7 Dm7 Gm7 C7 A7 D7 G7 C7 A7 Dm7 B7 E7 Amaj7

95 Gm7 C7 Am7 D7 Gm7 A7 Dm7 Cm7 Bbmaj7 A7 Dm7 G7 Abmaj7 Dbmaj7 Gm7 C7

103 Am7 Dm7 Gm7 C7 A7 D7 G7 C7 F7 Bb6 Gm7(b5) C7 Am7 D7 Bm7 E7

111 Am7 F7 Bbmaj7 A7 Dm7 G7 Ab° Am7 Ab° Gm7 C7 F6 Dm7 Gm7 C7 D.C. al Coda

After solos

119 CODA

Dm7 G7 G#° Am7/C Ab° Gm7/C

127 Ab°/C C7(b9) Gbmaj7 Amaj7 Gmaj7 C7(#9) Fmaj7

# Watch What Happens

Norman Gimbel

Michel Legrand-1964

Let some- one start be- liev- ing in you, let him hold out his hand,  
 Find some- one who can look in your eyes, and see in - to your heart,  
 let him touch you and watch what hap - pens. watch what hap - pens. Cold,  
 let him find your and  
 no I won't be- lieve your heart is cold, May - be just a- fraid  
 to be bro- ken a- gain. Let some- one with a deep love to give,  
 give that deep love to you, and what ma- gic you'll see, Let some- one give his heart,  
 some - one who cares like me.  
 one who cares like me, some one who cares like me.

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# Wave

Jobim, Antonia Carlos-1967

Gm<sup>7</sup> C<sup>13</sup> Gm<sup>7</sup> C<sup>13</sup> Gm<sup>7</sup> C<sup>13</sup> Gm<sup>7</sup> C<sup>13</sup> Gmaj<sup>7</sup> Eb<sup>o</sup>

So close your eyes, for that's a love-ly way to be,  
ny, don't try to fight the ri-sing sea,

7 Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) Cmaj<sup>7</sup> Cm<sup>6</sup> B<sup>13</sup> B<sup>+7</sup>

— A- ware of things\_\_ your heart a - lone\_\_ was meant to see,\_\_  
— Don't fight the moon,\_\_ the stars a - bove,\_\_ don't\_\_ fight me,\_\_

12 E<sup>9</sup>(sus<sup>4</sup>) E<sup>7</sup>(b<sup>9</sup>) A<sup>9</sup> Eb<sup>7</sup> D<sup>7</sup>

The fun-da-ment al lone - li-ness goes\_ when-ev - er two can dream a dream to - ge-  
The fun-da-men tal lone - li-ness goes\_ when-ev - er two can dream a dream to - ge-

15 Gm<sup>7</sup> C<sup>7</sup> [1. Gm<sup>7</sup> C<sup>7</sup> | 2. Gm<sup>7</sup> C<sup>7</sup>] Cm<sup>7</sup> F<sup>9</sup> F<sup>9</sup>/Eb 3

- ther. You can't de - When I saw you first the time was

20 Dm<sup>ther.</sup> G<sup>7</sup>(b<sup>5</sup>) B<sup>o</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup>/Db 3 Cm<sup>7</sup>

half past\_ three, When your eyes met mine it was e - ter - ni -

25 D<sup>+7</sup>(b<sup>9</sup>) D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>7</sup> Eb<sup>o</sup> Dm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>)

- ty. By now we know, the wave is on it's way to be,\_\_ Just catch the wave

30 Cmaj<sup>7</sup> Cm<sup>6</sup> B<sup>13</sup> B<sup>+7</sup> E<sup>9</sup>(sus<sup>4</sup>) E<sup>7</sup>(b<sup>9</sup>)

— don't be a - fraid\_\_ of lov - ing me,\_\_ The fun-da men-tal lone

34 A<sup>9</sup> Eb<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

- li-ness goes, when-ev - er two can dream a dream to ge - ther.\_\_



# Way You Look Tonight, The

sung by Fred Astaire in the film "Swing Time"

Dorothy Fields

Jerome Kern-1936

Some day, when I'm aw-fully low, when the world is cold, I will feel a  
love - ly, with your smile so warm, and your cheeks are soft, there is no-thing

8 glow just think-ing of you, and the way you look to - night.  
for me but to love you, and the way you look to - night.

15 Yes, you're With each word your ten-der-ness grows,  
1. Fm7 Bb7 2. Abm7 Db7 Gbmaj7 G° Abm7 Db7 Cb°

22 tear-in' my fear a - part, And that laugh... wrin-kles your nose,  
Bbm7 A° Abm7 Db7 Cb° Bbm7 A7 Abm7 Db7

30 touch-es my fool - ish heart. Love - ly, ne-ver, ne-ver change,  
Gbmaj7 Ebm9 Cm7(b5) Fm7 E7(#11) Ebmaj7 Cm7 Fm7 Bb7

38 keep that breath-less charm, Won't you please ar - range it?'Cause I love you,  
Gm7 C7 Fm7 Bb7 Bbm7 A7(#11)

44 just the way you look to - night.  
Ab6 Gm7 Gb7 Fm7 E7 Eb6 Cm7 Fm7 Bb7 Eb6 Cm7

49 Just the way you look to - night.  
Fm7 Bb7 Fm7/Ab Gm7 Gb7 Fm7 E7 Eb6 Emaj7(b5) Ebmaj7

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# We'll Be Together Again

Fisher, Carl

G<sup>7</sup> C<sup>6</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup> Am(maj<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup>(#11)

No tears, no fears, re - mem - ber there's al - ways to - mor - row, So  
kiss, your smile, are memo - ries I'll trea - sure for - ev - er, So

5 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Ab<sup>9</sup> Dm<sup>7</sup>/G G<sup>13</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>13</sup>

what if we have to part, We'll be to - ge - ther a - gain. Your we'll be to - ge - ther a -  
try think - ing with your heart,

10 C<sup>6</sup> Ab<sup>9</sup> G<sup>7</sup>(#9) Cm<sup>6</sup> Am<sup>7</sup>(b<sup>5</sup>) Fm<sup>7</sup> Bb<sup>7</sup>(b<sup>9</sup>) Ebmaj<sup>7</sup>

gain. Times when I know you'll be lone - some, Times when I know you'll be sad,

15 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup> Cm<sup>7</sup> /Bb Am<sup>7</sup>(b<sup>5</sup>) Ab<sup>13</sup> Dm<sup>7</sup>/G G<sup>13</sup>

Don't let temp - ta - tion sur - round you, Don't let the blues make you bad. Some

19 C<sup>6</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup> Am(maj<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup>(#11)

day, some way, We both have a life - time be - fore us, For

23 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>13</sup> C<sup>6</sup>

part - ing is ne - ver good - bye, We'll be to - ge - ther a - gain.

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# Weaver Of Dreams

Young, Victor

$E\flat maj7$   $Dm7(b5)$   $G7(b9)$   
 You're a wea-ver of dreams, you and your strange fas - ci na - tion,  
 you're a wea-ver of dreams, you and your lips warm and ten - der,

5  $Cm7$   $G7$   $Cm7$   $Bm7$   $Bbm7$   $E\flat7$   
 You're a wea-ver of dreams, you and your come hith - er smile,  
 just like ma - gic it seems, thril - ling en - chant - ing me too,

9  $A\flat maj7$   $D\flat9(\sharp11)$   $Gm7$   $C^9$   
 Just to hear you speak, \_\_\_\_\_ can \_\_\_\_\_ leave me weak as a babe in \_\_\_\_\_ arms, \_\_\_\_\_  
 I'm \_\_\_\_\_ in your spell \_\_\_\_\_ and there's no cure, I'm

13  $F7$   $Fm7$   $B\flat7$   
 poor lit - tle babe in arms, help - less be - fore your charms. For

17  $Gm7$   $C^{13}$   $Fm7$   
 lost for sure, 'cause you're a wea - ver of dreams and

20  $B\flat^{13}$   $E\flat6$   $Fm7$   $B\flat7$   
 I'm in love with you.

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# What A Difference A Day Made (Makes)

(Cuando vuelva a tu lado)

Stanely Adams

Maria Grever-1934

What a dif ference a day made, twen - ty - four lit - tle hours,  
day makes, there's a rain-bow be - fore me,  
brought the sun and the flo - wers, where there used to be rain,  
skies a-bove can't be stor - my, since that mo ment of  
My yes-ter-day was blue, dear, to-day I'm part of you, dear,  
my lone-ly nights are through, dear, since you said you were mine.  
What a dif-ference a bliss, that thrill-ing kiss, It's hea-ven when you  
find ro-mance on your men - u, What a dif-ference a  
day made, and the dif-ference is you. What a dif-ference a

Chords: Ab° 3 Gm7 C7 3 3 Fmaj7 F6  
F6/A Ab° 3 Gm7 C7 1. Fmaj7  
Fmaj7 Em7 A7 Dm7  
Dm7 G7 Dm7 G7 Gm7  
C7 Ab° 3 Cm7 3 F7 Bbmaj7  
Eb9(#11) Fmaj7 Gm7 Am7 Ab°  
Gm7 C7 F6 F6/A Ab° 3

Copyright © 1934

# What Am I Here For

Ellington, Duke

What am I here for, liv-ing in mis - ery, Now that you've gone from my heart,  
know that you re - member, all that you told me, times when you hold me so tight,

4 That was my fear for, you were my fu - ture,  
how could you grieve me, how could you leave me,

7 there was no rea - son to part, — 'Till I hope you change your mind, —  
know-ing your love is my light, —

11 and that some-how you will find, — you are meant to be — my own, I'll

15 lost if I'm a - lone. — In your ear that should be,

19 thoughts of your re - turn to me, — I will be hap - py,

22 pa - tient - ly wait - ing, know-ing then that's why I'm here. —

Copyright © 1942


# What Are You Doing For The Rest Of Your Life

sung by Michael Dees in the film "The Happy Ending"

Alan Bergman, Marilyn Bergman


Michel Legrand-1969

Am<sup>7</sup> Am<sup>7</sup>/G F<sup>6</sup> E<sup>7</sup>



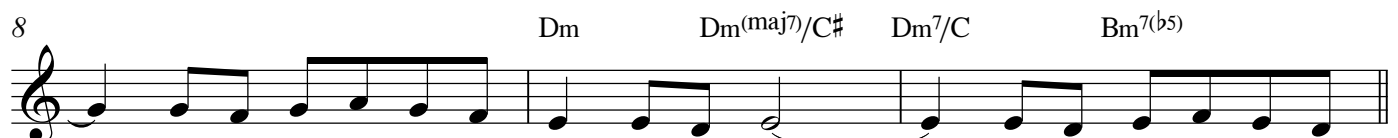
What are you do - ing the

5 Am Am(maj<sup>7</sup>)/G<sup>#</sup> Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>) Fmaj<sup>7</sup>



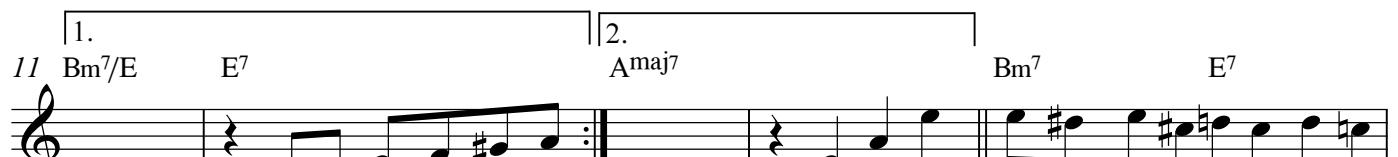
rest of your life, north and south and east and west of your life,  
times of your days, \_\_\_\_\_ are the nick - els and the dimes of your days, \_\_\_\_\_

8 Dm Dm(maj<sup>7</sup>)/C<sup>#</sup> Dm<sup>7</sup>/C Bm<sup>7</sup>(b<sup>5</sup>)



I have on - ly one re - quest of your life, that you spend it all with  
\_\_\_\_\_ let the rea - sons and the rhymes of your days, \_\_\_\_\_ all be - gin and end with

11 1. Bm<sup>7</sup>/E E<sup>7</sup> 2. Amaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>




me. All the sea - sons and the me. I want to see your face in ev - ry kind of

16 Amaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup>



light, in fields of gold and for - ests of the night, and when you

19 Abm<sup>7</sup> D<sup>b</sup>7(b<sup>9</sup>) G<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>)



stand be - fore the can - dles on a cake, oh, let me be the one to hear the si - lent wish you

22 Fmaj7 Am Am(maj7)/G# Am7/G F#m7(b5)

make. Those to-mor-rows wait-ing deep in your eyes, \_\_\_\_\_ in a world of love you

25 Fmaj7 Dm Dm(maj7)/C#

keep in your eyes, \_\_\_\_\_ I'll a - wak - en what's a - sleep in your eyes, \_\_\_\_\_

28 Dm7/C Bm7(b5) Bm7/E E7 F6

— It may take a kiss or two. \_\_\_\_\_ Through all of my life, \_\_\_\_\_

32 Bm7(b5)/D E7 Fmaj7 F7(b5)

— sum-mer, win-ter, spring, and fall of my life, \_\_\_\_\_ all I ev - er will re -

35 Am/E Bm7/E E7 Am6

call of my life, is all my life with you.

# What Is There To Say

Yip Harburg

Vernon Duke-1933

$E\flat maj7$   $Cm7$   $Fm9$   $B\flat7$   $A\flat^\circ$   $E\flat/G$   $C7$   $Fm7$   $B\flat7 / A\flat$   
 What is there to say, and what is there to do? The  
 What is there to say, and how will I pull through? I

5  $E\flat6$   $C7$   $Fm7$   $B\flat7(sus4)$   $E\flat maj7$   $Cm7$   $A\flat m7$   $B\flat7$   
 dream I've been seek-ing has prac-ti-cally speak-ing come true.  
 knew in a mo-ment con-tent-ment and whole-ment, just

9  $E\flat$   $Fm7$   $F\sharp^\circ$   $E\flat/G$   $F\sharp^\circ$   $Fm7$   $F\sharp^\circ$   $E\flat/G$   $F\sharp^\circ$   
 you. Your are so love-a-ble, so live-a-ble, your

13  $Fm7$   $B\flat7(sus4)$   $E\flat6$   $A^\circ$   $D7(b9)$   $Gm7$   $A^\circ$   $D7$   $Gm7$   $C7$   
 beau-ty is just un-for-give-a-ble, You're made to mar-vel at and words to that ef-

17  $F7(b5)$   $B\flat+9$   $E\flat maj7$   $Cm7$   $Fm9$   $B\flat7$   $A\flat^\circ$   $E\flat$   $Cm7$   $G\flat13$   $F13$   $F\sharp^\circ$   
 fect. So, what is there to say and what is there to do? My

23  $E\flat/G$   $C7$   $Fm7$   $B\flat7(sus4)$   $E\flat6$   $Cm7$   $Fm7$   $B\flat7(sus4)$   
 heart's in a dead-lock, I'd ev-en face wed-lock with you.

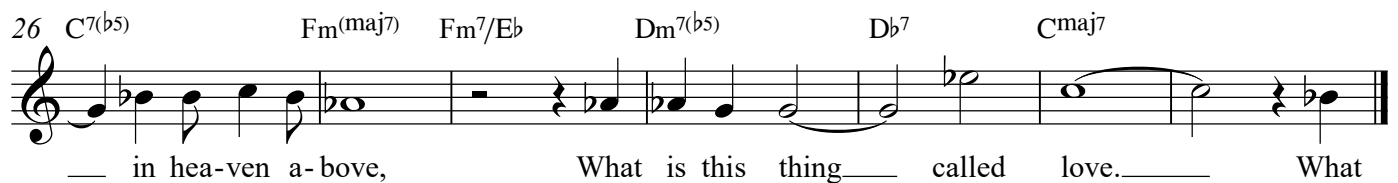
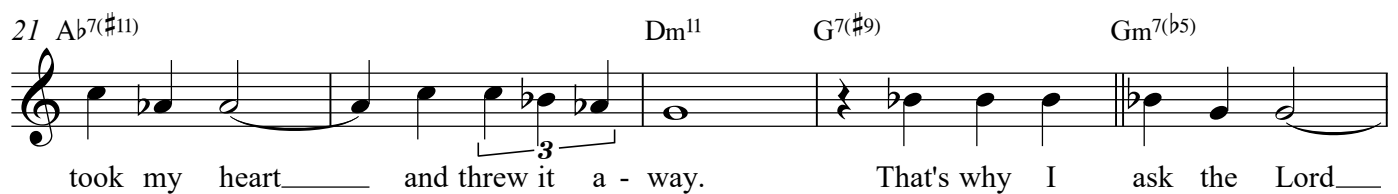
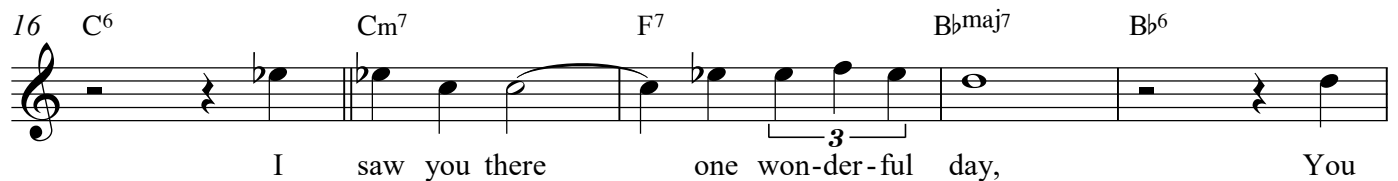
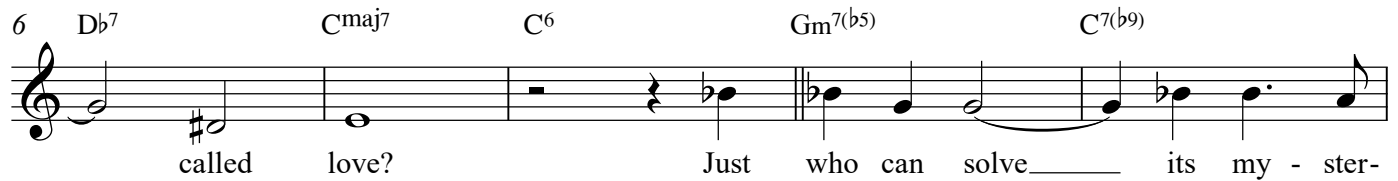
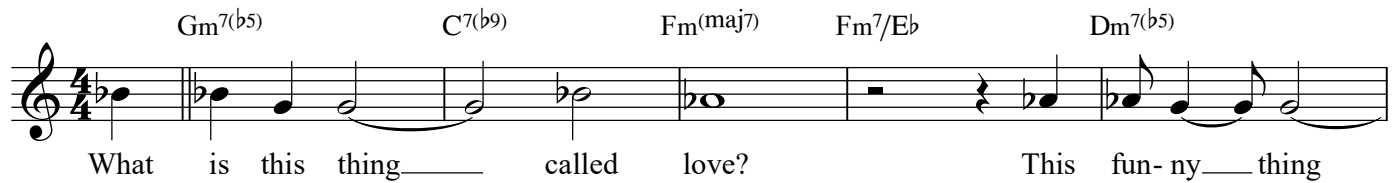
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# What Is This Thing Called Love

sung by Elise Carlisle in the musical "Wake Up And Dream"

Cole Porter-1929



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# What's New

Haggart, Bob

Db<sup>9</sup> C<sup>6</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup>

what's new?\_\_\_

How is the world treat - ing you?\_\_\_  
How did that ro - mance come through?

5 Dm<sup>7(b5)/G</sup> G<sup>7(b5)</sup> Cm<sup>7</sup> Eb<sup>7/Bb</sup> Abmaj<sup>7</sup> G<sup>+7</sup> C<sup>6</sup>

You have-n't changed a bit,  
We have-nt met since then,

Love-ly as ev - er I must ad- mit.\_  
Gee, but it's nice to see you a- gain.

9 1. Dm<sup>7</sup> Db<sup>9</sup> 2. Gm<sup>7</sup> Gb<sup>9</sup> F<sup>6</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

What's new? What's new?\_\_\_

Pro-ba-bly I'm bor-ing you,\_\_\_

14 Gm<sup>7(b5)/C</sup> C<sup>7(b5)</sup> Fm<sup>7</sup> Ab<sup>7/Eb</sup> Dbmaj<sup>7</sup> C<sup>+7</sup> Fm<sup>7</sup>

But see-ing you is grand,  
And you were sweet to of - fer your hand,

18 Dm<sup>7(b5)</sup> Db<sup>9(#11)</sup> C<sup>6</sup> Bbm<sup>7</sup> A<sup>7</sup> Abmaj<sup>7</sup> Dm<sup>7(b5)/G</sup> G<sup>7(b5)</sup>

I un-der- stand a - dieu. Par-don my ask-ing what's new, Of course you could-n't

23 Cm<sup>7</sup> Eb<sup>7/Bb</sup> Abmaj<sup>7</sup> G<sup>+7</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>+7</sup>

know, I have-n't changed, still I love you so.---

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# When I Fall In Love

from the film "One Minute To Zero"

Edward Heyman

Victor Young-1952

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The final staff ends with a double bar line and repeat dots.

Ebmaj7 C+7(b9) Fm7 Bb7(sus4) Bb7(b9)  
 When I fall in love  
 When I give my heart

3 Ebmaj7 Ab9 G+7(b9) C7(b9) B9(#11) Bb7(sus4) Bb7(b9) Ebmaj7 D7(#9)  
 it will be for - ev - ver, Or I'll ne - ver  
 it will be com - plete - ly, Or I'll ne - ver

6 Db9 C7(b9) F13 F+7 Bb9(sus4) Bb7(b9)  
 fall in love, In a  
 give my heart, And the

1.  
 9 Ebmaj7 Cm7 Fm9 Bb7(b9) Ebmaj7 D+7(b9) Db13 C9  
 rest - less world like this is love is end - ed be - fore it's be - gun, And too

13 Fm7 Eb9 D7(#9) G13(b9) C7(b9) Fm7 Bb9(sus4) E7(#11)  
 ma - ny moon-light kiss - es seem to cool in the warmth of the sun.

2.  
 17 Ebmaj7 A7(b5) Abmaj7 Am7(b5) D7 Gm7 C7(#9) Fm7 Db9  
 mo - ment I can feel that you feel that way too is

21 Eb/Bb C+7/Bb Bb7(sus4) Bb7(b9) Eb  
 when I'll fall in love with you.

Copyright © 1952

# When Lights Are Low

Spencer Williams

Benny Carter-1956

Fmaj7 Gm7 Am7 Gm7 Fmaj7 Gm7

Sweet mu - sic soft and mel - low, soo - thing and slow,  
Dear, we're so close to - ge - ther, I love you so,  
Our lips meet - ing soft and ten - der, love's all a - glow,

4 Am7 D7 Gm7 Am7 Eb9(#11) D7

Strains of a mel - low cel - lo when  
Why think a - bout the wea - ther  
Why should - n't we sur - ren - der

7 Gm7 C7(b9) Fmaj7 Fine Bbm7 Eb7

lights are low. Two - hearts re -  
when lights are low.  
when lights are low.

10 Abmaj7 Dbm7 Gb7 Cbmaj7 Em7 A7

veal - ing. Mu - sic hath charms, Life's so ap -

14 Dmaj7 Dm7 G7 Gm7 C7(b9) D.C. al Fine

peal - ing with in - spi - ra - tion in your arms.

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# When Sunny Gets Blue

Jack Segal-1956

When Sun ny gets blue, her eyes get gray and clou- dy, then the rain be- gins to  
 Sun ny gets blue, she breathes a sigh of sad- ness, like the wind that stirs the

fall, pit- ter, pat- ter, pit- ter, pat- ter, love is gone so what can mat- ter,  
 trees, wind that sets the trees to sway- ing, like some vi- o- lins are play- ing

no sweet lov- er man comes to call. When dies. Peo- ple used to love to  
 weird and haun- ting me - lo -

hear her laugh, see her smile, that's how she got her name, Since that sad af- fair, she

lost her smile, changed her style, some how she's not the same. But

memo- ries will fade and pret- ty dreams will rise up, where her o- ther dreams fell through,

Hur- ry new love hur- ry here, to kiss a- way each lone ly tear and hold her near when Sun- ny gets

blue. hold her near when Sun- ny gets blue.

CODA

D.S. al CODA

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# When You Wish Upon A Star

from the film "Pinocchio"

Leigh Harline and Ned Washington-1940

Sheet music for "When You Wish Upon A Star" from the film "Pinocchio". The music is in 4/4 time, key of B-flat major (three flats), and consists of 24 measures.

Chords and lyrics for each measure:

- 1.  $E\flat maj7$   $E^\circ$   $Fm$   $Fm7$   $B\flat7$   $D+7(b9)$   $E\flat^\circ$   $E\flat$   
When you wish up - on a star, makes no dif-ference who you are,  
If your heart is in your dream, no re - quest is too ex - treme,
- 5.  $Gm7$   $C7$   $Fm7$   $B\flat9$   $A\flat^\circ$  1.  $Gm7$   $Cm7$   $Fm7$   $B\flat7$   
A - ny - thing your heart de - sires will come to you.  
When you wish up - on a star as drea - mers
- 9. 2.  $E\flat6$   $Fm7$   $B\flat13(b9)$   $E\flat maj7$   $E\flat6$   $Fm7$   $B\flat7(b9)$   $E\flat^\circ$   $E\flat maj7$   
do. Fate is kind, She brings to those who love,
- 14.  $Cm$   $Cm7$   $F9(\sharp11)$   $F9$   $Fm7(b5)$   $B\flat7$   $Fm7$   $B\flat7(b9)$   
the sweet ful - fill-ment of their se - cret long - ing.
- 18.  $E\flat maj7$   $E^\circ$   $Fm$   $Fm7$   $B\flat7$   $D+7(b9)$   $E\flat^\circ$   $E\flat$   
Like a bolt out of the blue, Fate steps in and sees you through,
- 22.  $Gm7$   $C7$   $Fm7$   $C7$   $Fm7$   $B\flat7(b9)$   $E\flat6$   
When you wish up - on a star your dreams come true.

Copyright © 1940

# When Your Lover Has Gone

Swan, Elnar Aaron

Gmaj7 G6 C9(#11) C9 A13

When you're a - lone who cares for star - lit skies, when you're a - lone  
What Lone-ly hours, the ev-ning sha-dows bring, what lone - ly

6 F9(#11) F9 Gmaj7 B+7(b9)

lone hours, the ma - gic moon-light dies, At break of  
hours, with mem - ries lin - ger - ing, Like fad - ed

10 1. Em7 A9 C#m7(b5) F#7(b9) Bm7 Bb9 E9 Ab9(#11) Gmaj7 E7 Am7 D7

dawn, there is no sun - rise, When your lov-er has gone.

17 2. Em7 Cm6/Eb Gmaj7/D Cm7 Bm7 Bb9(#11) Am7

flowers, Life can't mean an - y - thing, When your

21 Eb9 D+7(b9) Gmaj7 Am7 D7

lov - er has gone.

Copyright © 1931

# Where Are You

from the film "Top Of The Town"

Harold Adamson

Jimmy McHugh-1937

$A\flat maj7$   $D\flat m7$   $G\flat7$   $Cm7$   $B^\circ$   $B\flat m7$   $E\flat7(sus4)$   
  
 Where are you? Where have you gone with -  
 Where's my heart? Where is the dream we

4  $A\flat maj7$   $D\flat maj7 Gm7(b5)$   $G\flat7$   $Fm7$   $B\flat7$   $A\flat maj7/E\flat$   $Fm7$   

 Where are you? Where are you?

11  $D\flat maj7$   $B\flat m7$   $Gm7(b5)$   $G\flat7(\sharp11)$   $Fm7$   $B\flat m7$   $A7$   

 gain? When I gave you my love

17  $Fm7$   $B\flat7$   $B\flat m7$   $E\flat7$   $A\flat maj7$   $D\flat m7$   $G\flat7$   $Cm7$   $B^\circ$   $B\flat m7$   $E\flat7(sus4)$   

 tend - ing? Where is my hap - py

24  $A\flat maj7/E\flat$   $Fm7$   $B\flat m7$   $E\flat7$   $A\flat6$   

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# Where Or When

sung by Ray Heatherton and Mitzi Green  
in the musical "Babes In Arms"

Lorenz Hart

Richard Rodgers-1937

It seems we stood and talked like this be - fore, we  
The clothes you're wear - ing are the clothes you wore, the

5 looked at each o - ther in the same way then, but I can't re-mem-ber where or  
smile you are smi-ling you were smi - ling then, but I can't re-mem-ber where or

9 1. when. 2. when. Some things that

14 hap-pened for the first time, seem to be hap - pen - ing a -

19 gain. And so it seems that we have met be -

24 fore, and laughed be - fore, and loved be - fore, but

29 who knows where or when.

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# Whisper Not

Golson, Benny

Cm<sup>7</sup> /B<sup>b</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> /F  
 Sing low, on sing clear, until sweet words you bring in my back the

4 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) 1. Em<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Em<sup>7</sup>  
 ear, thrill not a wis-per of des-pair but love's own  
 of a sen-ti-men-tal tune

8 Fm<sup>7</sup> G<sup>7</sup>(b<sup>9</sup>) 2. Dm<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> Dm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>7</sup>  
 prayer. Sing on, that died too soon.

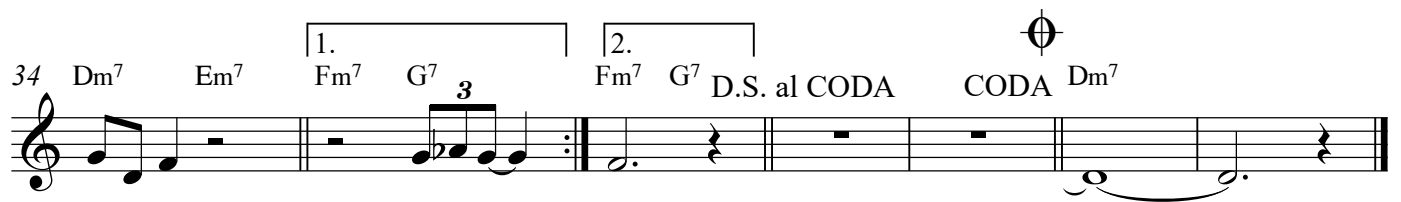
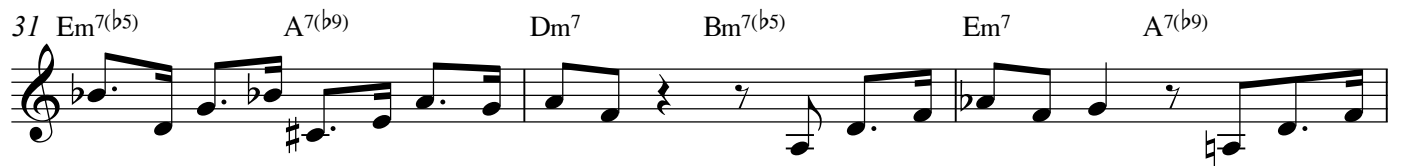
12 Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> /F  
 Our har-mo-ny was lost, but you for-gave I for-got, wis-per

16 Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>(b<sup>9</sup>)  
 not of quar-rels past, you know se've had our last. Wo now

20 Cm<sup>7</sup> /B<sup>b</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(b<sup>9</sup>) Gm<sup>7</sup> /F Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>(b<sup>9</sup>)  
 we'll be on key son-stnat - ly, love will

24 Dm<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) Em<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> /C A<sup>b</sup><sup>7</sup> G<sup>7</sup>(#<sup>9</sup>)  
 whis - per on e - ter - nal - ly.

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# Who Can I Turn To

from the musical "The Roar of the Greasepaint-The Smell of the Crowd"

Leslie Bricusse and Anthony Newley-1964

Cmaj7 F13 Em7 A7(b9) Dm7 Ab7(b5) G7(sus4) G7

Who can I turn to\_\_\_\_ when no - bo - dy needs me?\_\_\_\_ My  
may - be to-mor - row\_\_\_\_ I'll find what I'm af - ter,\_\_\_\_ I'll

5 Cmaj7 Dm7 Em7 Fmaj7 Gm7 Ab13 Gm7 C9

heart wants to know and so I must go where des - ti - ny leads me,\_\_\_\_ With  
throw off my sor - row, beg, steal, or bor - row, my share of laugh - ter,\_\_\_\_ With

9 1. Fmaj7 B13(b9) Em7 Am7 Gm7 C7

no star to guide me,\_\_\_\_ And no one be-side me,\_\_\_\_ I'll

13 Fmaj7 F#m7(b5) B7(#11) Em7 A7 Dm7 /C Bb7 G7

go on my way and af - ter the day the dark-ness will hide me.\_\_\_\_ And

17 2. Fmaj7 Bm7(b5)/E E7 Am7 D7(b9) D#o

you I could learn too,\_\_\_\_ With you on a new day,\_\_\_\_ But

21 C/E Am7 G13(sus4) G13(b9) C

who can I turn to if you turn a - way.\_\_\_\_

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# Will You Still Be Mine

Tom Adair

Matt Dennis-1940

When lo-vers make no ren-de - vous, And stroll a - long Fifth A - ve - nue,  
 — When this fa - mi-liar world is through, Will you still be mine?  
 — When cabs don't drive a-round the park, No win-dows  
 light the sum-mre dark, When love has lost its se-cret spark,  
 Will you still me mine? When moon-light on the Hud - son's not ro -  
 man - cy, And spring no lon-ger turns a young man's fan - cy,  
 through, Will you still me mine?


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# Willow Weep For Me

Ann Ronnell-1932

Copyright © 1932

16 Cm<sup>7</sup> /B<sup>b</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Gm<sup>7</sup> <sup>3</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7



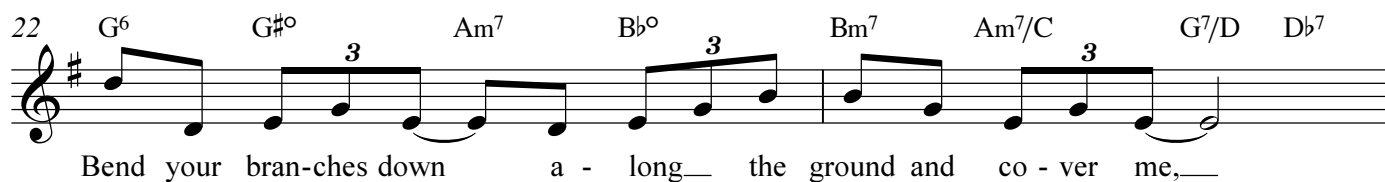
Mur-mur to the night to hide its star-ry light, So none will see me cry-ing and

19 Ebm<sup>7</sup> Ab<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup> <sup>3</sup> C<sup>7</sup> G<sup>6</sup> <sup>3</sup> C<sup>7</sup>



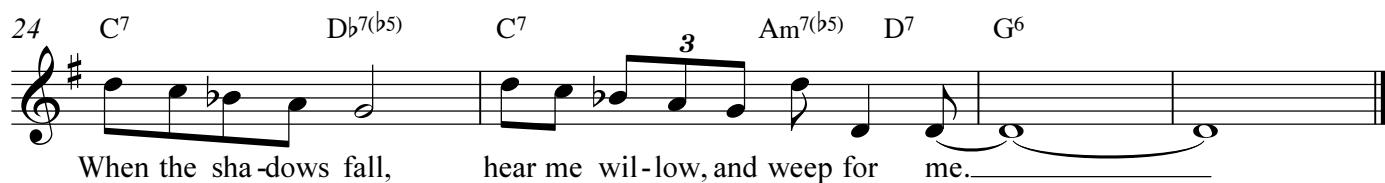
sigh-ing all a- lone. oh, weep-ing wil-low tree, Weep in sym-pa- thy,

22 G<sup>6</sup> G<sup>#o</sup> <sup>3</sup> Am<sup>7</sup> B<sup>b</sup>o <sup>3</sup> Bm<sup>7</sup> Am<sup>7</sup>/C <sup>3</sup> G<sup>7</sup>/D Db<sup>7</sup>



Bend your bran-ches down a - long the ground and co - ver me,

24 C<sup>7</sup> Db<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> <sup>3</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> G<sup>6</sup>



When the sha-dows fall, hear me wil-low, and weep for me.

# Witchcraft

sung by Frank Sinatra

Carolyn Leigh

Cy Coleman-1957

Those fin-gers in my hair,-- That sly come hi-ther stare, That strips my  
con-science bare,-- it's witch - craft. And I've got  
no de-fense for it, The heat is too in- tense for it, What good would  
com-mon sense for it do? 'Cause it's witch- craft, wick - ed  
witch- craft, And al-though I know it's strict-ly ta - boo.  
When you a - rouse the need in me, My heart says "Yes in- deed" in me, Pro-ceed with  
what you're lead-ing me to. It's such an an-cient pitch, But one I  
would-n't switch, 'Cause there's no ni-cer witch than you.

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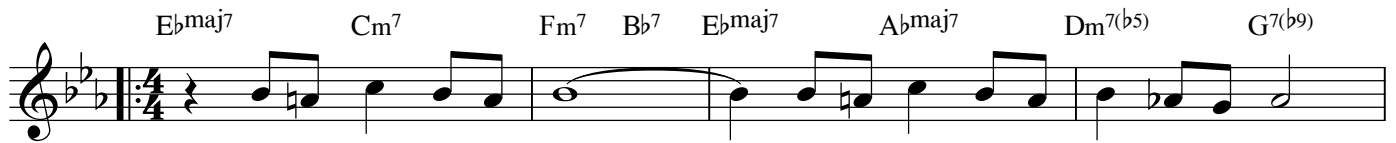


# With A Song In My Heart

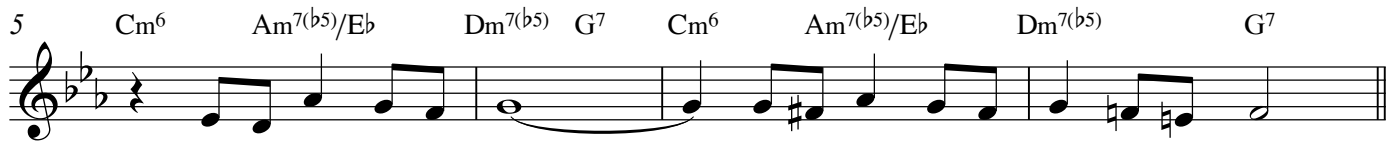
from the musical "Spring Is Here"

Lorenz Hart

Richard Rodgers-1929



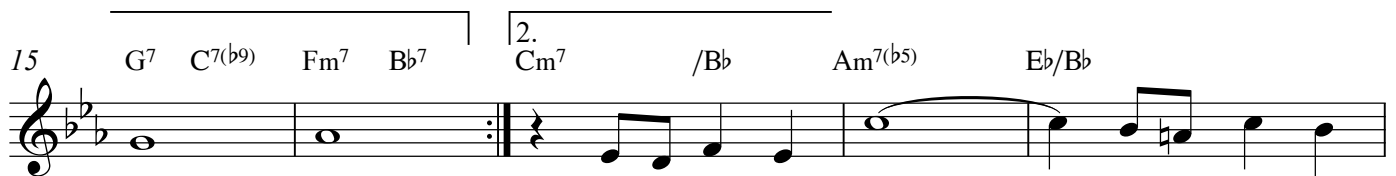
With a song in my heart\_\_\_\_\_ I be-hold your a - dor - a - ble face,  
At the sound of your voice\_\_\_\_\_ hea-ven o - pens its por - tals to me,



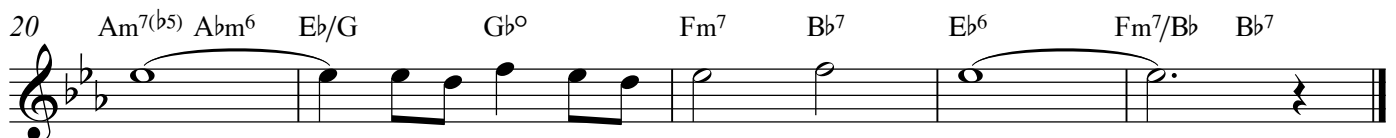
Just a song at the start\_\_\_\_\_ but it soon is a hymn to your grace.  
Can I help but re - joice\_\_\_\_\_ that a song such as ours came to be?



When the mu-sic swells,\_\_\_\_\_ I'm tou-ching your hand,\_\_\_\_\_ It tell that you're stand - ing



near, and... But I al - ways knew\_\_\_\_\_ I would live life



through\_\_\_\_\_ with a song in my heart for you.\_\_\_\_\_

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# Without A Song

from the musical "The Great Day"

Billy Rose and Edward Eliscu

Vincent Youmans-1929

E♭maj7 B♭m7 E♭7 A♭maj7 D♭9(♯11)

With-out a song\_\_\_\_ the day would ne - ver end,\_\_\_\_ With-out a song  
would ne - ver see\_\_\_\_ a plow,\_\_\_\_ That field of corn

6 E♭maj7 B♭m7 E♭7 A♭maj7 D♭9(♯11)

\_\_\_\_ the road would ne - ver bend,\_\_\_\_ When things go wrong  
\_\_\_\_ would be de - sert - ed now,\_\_\_\_ A man is born\_

10 Gm7 Cm7 Fm7 B♭7

\_\_\_\_ a man ain't got\_\_\_\_ a friend,\_\_\_\_ with-out a song.  
\_\_\_\_ but he's not good\_\_\_\_ no how,\_\_\_\_ with-out a song.

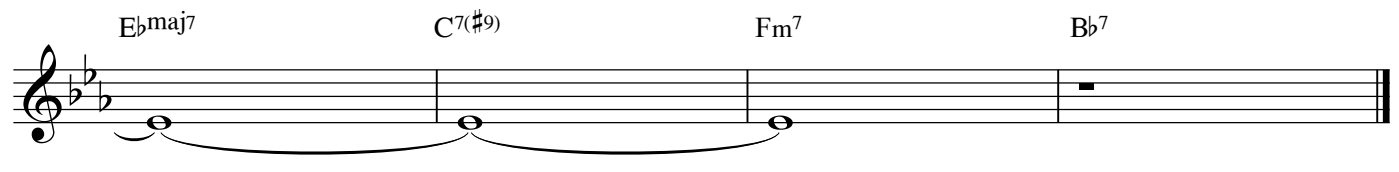
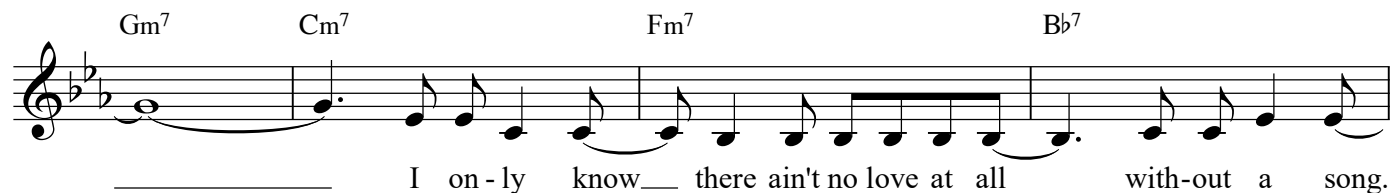
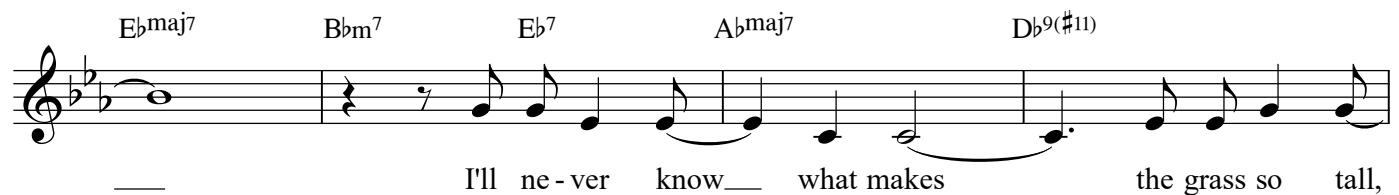
1. 14 E♭maj7 C7(♯9) Fm7 B♭7

\_\_\_\_ That field of corn

2. E♭maj7 A♭m7 E♭maj7 B♭m7 B♭7

\_\_\_\_ I got my trou -

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# Woody 'n You

Pronounced "wouldn' you"- an homage to Woody Herman

Gillespie, Dizzy

1. 2.

7 11 16 21

Chords: Gm7(b5), C7(#9), Fm7(b5), Bb7(#9), Ebm7(b5), Ab7(#9), Dbmaj7, Ebm7, Db/F, Gbmaj7, Dbmaj7/F, Gm7(b5), Abm7, Db7, Abm7, G7, Gbmaj7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, A7, Ab7, Gm7(b5), C7(#9), Fm7(b5), Bb7(#9), Ebm7(b5), Ab7(#9), Dbmaj7, Ebm7, Dbmaj7, Gbmaj7.

# Work Song

Nat Adderley-1960

Sheet music for "Work Song" by Nat Adderley, 1960. The music is in 4/4 time and F major (three flats). The key signature is F major (three flats). The melody is written on a single staff.

Chord progression and measures:

- Measures 1-4: Fm<sup>7</sup>
- Measures 5-8: C<sup>7</sup>
- Measures 9-12: Fm<sup>7</sup> (measures 9-10), F<sup>7</sup> (measures 11-12)
- Measures 13-16: Bb<sup>7</sup> (measures 13-14), Db<sup>7</sup> (measures 15-16), C<sup>7</sup> (measure 17), Fm<sup>7</sup> (measure 18)

Measure numbers 5, 9, and 13 are indicated at the start of their respective lines. A triplet of eighth notes is marked with a '3' in measure 10.

# Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

sung by Bing Crosby

Ted Koehler

Harry Barris-1931

When skies are clou - dy and gray they're on - ly gray for a day, So  
til that sun-shine peeps through there's on - ly one thing to do, Just

5 F<sup>9</sup> F<sup>#9</sup> F<sup>7</sup> 1. Fm<sup>7</sup> Bb<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>  
wrap your trou-bles in dreams and dream your trou-bles a - way. Un -  
wrap your trou-bles in dreams, and

9 2. Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
dream all your trou-bles a - way. Your cas-tles may tum - ble, that's fate af-ter all, -

13 Fm<sup>7</sup> Bb<sup>7</sup> Eb Dm<sup>7</sup> G<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>  
Life's real - ly fun - ny that way, No use to grum - ble, so

16 G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb Bb<sup>+7</sup> Ebmaj<sup>7</sup> Bb<sup>13</sup> Eb<sup>6</sup> Bb<sup>+9</sup>  
smile as they fall, Were-n't you kind for a day. Just re-mem-ber that sun - shine

21 Ab<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> F<sup>#9</sup>  
al - ways fol - low the rain, So wrap your trou - bles in

24 F<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>6</sup> Bb<sup>+7</sup>  
dreams, and dream your trou - bles a - way. When

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# Yardbird Suite

Title derived from Charlie Parker's nickname "Bird"

Parker, Charlie

The musical score for "Yardbird Suite" is written in 4/4 time and consists of 24 measures. The key signature has one flat (B-flat). The melody is written on a single staff in treble clef. Chord changes are indicated by letters above the staff. The score includes first and second endings, a triplet, and a final double bar line.

Chord progression and measure details:

- Measures 1-4: Cmaj7, Fm7, Bb7, C7, Bb7, A7
- Measure 5: D7
- Measures 6-8 (First Ending): Dm7, G7, Em7, A7, Dm7, G7
- Measures 9-12 (Second Ending): Dm7, G7, Cmaj7, F#m7(b5), B7(#9), Em7 (with triplet in measure 11)
- Measures 13-16: F#m7(b5), B7, Em7, A7, Dm7
- Measures 17-20: Em7(b5), A7(#9), D7, Dm7, G7
- Measures 21-24: Cmaj7, Fm7, Bb7, C7, Bb7, A7
- Measures 25-28: D7, Dm7, G7 (with triplet in measure 26), Cmaj7

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# Yes Sir, That's My Baby

Gus Kahn

Walter Donaldson-1925

Yes sir, that's my ba - by, No sir, I don't mean may - be,  
Yes ma'am, we've de - cid - ed, No ma'am, we ain't gonna hide it,

5 Yes sir, that's my ba - by now.  
Yes ma'am, you're in - vi - ted now.

9 By the way, by the way, when we walk up to the preach -

16 er I'll say, yes sir, that's my ba - by, No sir, I

21 don't mean may - be, yes sir, that's my ba - by now.



# Yesterdays

introduced by Fay Templeton in the musical "Roberta"

Otto Harbach

Jerome Kern-1933

Dm<sup>7</sup> Bm<sup>7(b5)</sup> Em<sup>7(b5)</sup> A<sup>7</sup> Dm<sup>7</sup> Bm<sup>7(b5)</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

Yes - ter - days, yes - ter - day,  
youth was mine, truth was mine,

5 Dm A<sup>7/C#</sup> Dm<sup>7/C</sup> G/B B<sup>b7</sup> Dm/A G<sup>#o</sup> C<sup>7/G</sup> F<sup>7</sup> Bm<sup>7(b5)</sup>

days I knew as hap - py sweet se - ques - tered  
joy - ous free and flam - ing life for - sooth was

8 E<sup>7</sup> A<sup>+7</sup> D<sup>9</sup> G<sup>13</sup> C<sup>9</sup>

days, Old - en days, gold - en days,  
mine, Sad am I, glad am I, For to -

13 Cm<sup>9</sup> F<sup>9</sup> B<sup>b</sup>ma<sup>7</sup> Eb<sup>9</sup> 1. Em<sup>7(b5)</sup> Eb<sup>9(#11)</sup>

days of mad ro - mance and love. Then gay  
day I'm drea - ming of

17 2. Em<sup>7(b5)</sup> A<sup>7</sup> D<sup>6</sup> G<sup>9</sup> B<sup>b</sup>ma<sup>7</sup> Eb<sup>9(#11)</sup> A<sup>7</sup>

yes - - ter - days.

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Declared state song of Louisiana

Davis-Jimmie, Mitchel, Charles

The musical notation shows a single staff in 4/4 time. The key signature has one flat (Bb). The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. Above the staff, the chords are labeled: F (above the first measure), F7 (above the eighth measure), and Bb (above the thirteenth measure).

1. The other night dear, \_\_\_\_\_ as I lay sleep - ing, \_\_\_\_\_ I dreamed I held you \_\_\_\_\_  
 2. sun - shine \_\_\_\_\_ my on - ly sun - shine, \_\_\_\_\_ you make me hap - py \_\_\_\_\_  
 3. love you \_\_\_\_\_ and make you hap - py, \_\_\_\_\_ if you will on - ly \_\_\_\_\_  
 4. once dear, \_\_\_\_\_ you rel - ly love me, \_\_\_\_\_ and no one else could \_\_\_\_\_  
 5. dreams dear, \_\_\_\_\_ you seem to leave me, \_\_\_\_\_ when I a - wake my \_\_\_\_\_

— in my arms,\_\_\_\_\_ but when I woke, dear,\_\_\_\_\_ I was mis -  
— when skies are gray,\_\_\_\_\_ you'll ne - ver know, dear,\_\_\_\_\_ how much I  
— stay the\_\_\_\_\_ same,\_\_\_\_\_ but if you leave me\_\_\_\_\_ and love a -  
— come be - tween,\_\_\_\_\_ but now you've left me\_\_\_\_\_ and love a -  
— poor heart\_\_\_\_\_ pains,\_\_\_\_\_ so when you come back\_\_\_\_\_ and make me

ta - ken,\_\_\_\_\_ so I hung my head and\_\_\_\_\_ cried.\_\_\_\_\_ You are my  
 love you,\_\_\_\_\_ please don't take my sun - shine a - way.\_\_\_\_\_ I'll al-ways  
 no - ther,\_\_\_\_\_ you'll re - gret it all some day.\_\_\_\_\_ You told me  
 no - ther,\_\_\_\_\_ you have shat - tered all my\_\_\_\_\_ dreams.\_\_\_\_\_ In all my  
 hap - py,\_\_\_\_\_ I'll for - give you dear, I'll take all the blame.

Every other verse is verse no. 2 - "You are my sunshine..."

# You Are Too Beautiful

from the musical "Hallelujah"

Lorenz Hart

Richard Rodgers-1933

Chorus

Chords: Dm<sup>7</sup> G<sup>9</sup> F<sup>9</sup> Em<sup>7</sup> A<sup>+7(b9)</sup> Dm<sup>7</sup> G<sup>+7(b9)</sup>

You are too beau-ti-ful, my dear, to be true, and I am a fool for  
You are too beau-ti-ful, for one man a-lone, one luck-y fool to

Verse

Chords: Cmaj<sup>7</sup> Gb<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup> Cmaj<sup>7</sup>/E 3 Am<sup>7</sup>

beau-ty, fooled by a feel-ing that be-cause I had found you  
be with, when there are o-ther men with eyes of their own to

Chorus (First Ending)

Chords: Dm<sup>7</sup> G<sup>7</sup> F<sup>9</sup> Em<sup>7</sup> A<sup>7(b9)</sup>

I could have bound you to me.

Chorus (Second Ending)

Chords: Dm<sup>7</sup> G<sup>7(b9)</sup> C<sup>6</sup> Gb<sup>9</sup>(#11)

see with.

Verse

Chords: Fmaj<sup>7</sup> F#<sup>o</sup> Cmaj<sup>7</sup>/G A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> Cmaj<sup>7</sup> Fmaj<sup>7</sup>

Love does not stand shar-ing, not if one cares,

Verse

Chords: Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> Am Am(maj<sup>7</sup>) Am<sup>7</sup> 3 D<sup>7</sup> G<sup>9</sup> F<sup>9</sup> Em<sup>7</sup> Eb<sup>m6</sup>

Have you been com-par-ing my ev-ry kiss with theirs?

Chorus

Chords: Dm<sup>7</sup> G<sup>9</sup> F<sup>9</sup> Em<sup>7</sup> A<sup>+7(b9)</sup> Dm<sup>7</sup> G<sup>+7(b9)</sup>

If on the o-ther hand I'm faith-ful to you It's not from a sense of

Verse

Chords: Cmaj<sup>7</sup> Gb<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup> Cmaj<sup>7</sup>/E 3 Am<sup>7</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> C<sup>6</sup>

du-ty, You are too beau-ti-ful and I am a fool for beau-ty.

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# You Don't Know What Love Is

from the Abbott and Costello film "Keep 'Em Flying"

Don Raye

Gene de Paul-1941

Fm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) Db<sup>7</sup> C<sup>+7</sup> Fm<sup>7</sup> Gb<sup>7</sup>(#11) Db<sup>7</sup>  
 You don't know what love is\_\_\_ un - til you've learned the mean-ing of the blues, Un  
 don't know how lips hurt\_\_\_ un - til you've kissed and had to pay the cost, Un

5 Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>(#9) Fm<sup>7</sup> Bb<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> | 1. Db<sup>13</sup>  
 til you've loved a love you had to lose, You don't know\_\_\_ what  
 til you've flipped your heart and you have lost, You

8 Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> | 2. Db<sup>13</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>9</sup>(#11) | Bbm<sup>7</sup> Eb<sup>7</sup>  
 love is.\_\_\_\_ You don't know what love is.\_\_\_\_ Do you know how a

12 Cm<sup>7</sup> Dbmaj<sup>7</sup> Cm<sup>7</sup>(b<sup>5</sup>) F<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup>  
 lost heart fears the thought of re - mi - ni - cing and how lips that

15 Dm<sup>9</sup> G<sup>7</sup> Cmaj<sup>7</sup> Db<sup>9</sup>(#11) C<sup>7</sup> Fm<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>)  
 taste of tears, Lose their taste for kiss- ing.\_\_\_\_ You don't know\_ how

20 Db<sup>7</sup> C<sup>+7</sup> Fm<sup>7</sup> Gb<sup>7</sup>(#11) Db<sup>7</sup>  
 hearts burn,\_\_\_\_ For love that can not live yet nev - er dies, un -

23 Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>(#9) Fm<sup>7</sup> E<sup>+7</sup> Ebm<sup>7</sup> D<sup>7</sup>  
 til you've faced each dawn with sleep - less eyes, you

25 Db<sup>13</sup> C<sup>7</sup> Fm<sup>7</sup>  
 don't know what love is.\_\_\_\_

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# You'd Be So Nice To Come Home To

sung by Janet Blair and Don Ameche  
in the film "Something To Shout About"

Cole Porter-1943

Chords: Gm Bb7 Am7(b5) D7 Gm7 C9 Fm9

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

You'd be so nice to come home to, \_\_\_\_\_ You'd be so

6 nice \_\_\_\_\_ by the fire, \_\_\_\_\_ While the breeze on

10 high, sang a lul - la - by, \_\_\_\_\_ you'd be all that

14 I could de - sire, \_\_\_\_\_ Un - der stars chilled \_\_\_\_\_ by the

19 win - ter, \_\_\_\_\_ un - der an Au - gust moon burn - ing a - bove, \_\_\_\_\_

24 \_\_\_\_\_ You'd be so nice You'd be pa - ra - dise, to come

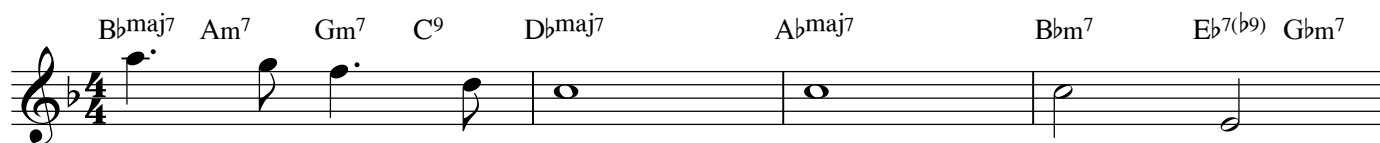
29 home to \_\_\_\_\_ and love. \_\_\_\_\_

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# Autumn In New York

from musical "Thumbs Up"

Vernon Duke-1934



It's time to end my lone-ly ho-li-day\_\_\_ and bid the coun-try a ha-sty fare-well.



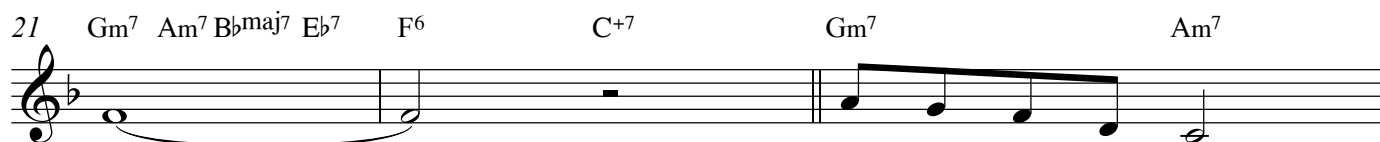
So on this gray and me-lon-cho-ly day I'll move\_ to a Man-hat-tan ho-tel. I'll dis



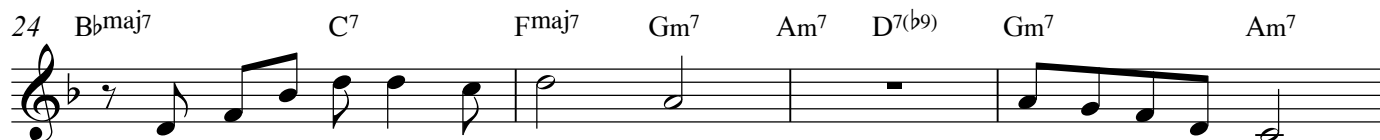
pose of my rose co-lored cha-tels and pre-pare for my share of ad-ven-tures and bat-tles.



Here on the twen-ty-se-venth floor, Look-ing down on the ci-ty I hate and a-



dore! Au-tumn in New York,



Why does it seem so in-vi-ting? Au-tumn in New York

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28 B♭maj7 C7 Am7 D7 Am7(b5) D7 Gm7 Am7

it spells the thrill of first night - ing Glit-ter - ing clouds and

32 B♭m7 Eb7 A♭maj7 B♭m7 Cm7 Dm7(b5)

shim-mer - ing clouds in can - yons of steel; \_\_\_\_\_ They're

35 Cm6 Am7(b5) Dm7 G7 Cmaj7 Bm7(b5) Am7 D7(b5) Gm7 Am7

mak-ing me feel \_\_\_\_\_ I'm home. \_\_\_\_\_ It's Au-tumn in New York

40 B♭maj7 C7 Fmaj7 Gm7 Am7 B♭maj7 Cm7 Dm7

that brings the pro-mise of new love, Au-tumn in New York \_\_\_\_\_

44 Ebm7 F+7 B♭m7 B♭m7/A♭ Gm7(b5) G♭7 Fm6 C7(#9)

\_\_\_\_\_ is of - ten min-gled with pain. \_\_\_\_\_ Drea-mers with emp - ty

48 Fm7 Em7 Ebm7 D7 D♭maj7 D7 D♭maj7 Cm7(b5) B♭m7 A♭m7

hands may sigh for ex - o - tic lands; It's

51 Gm7 Am7 B♭m7 C7(b9) Fm6 Fm6 D7(b5)

Au-tumn in New York \_\_\_\_\_ It's good to live it a - gain.